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SEASON LAUNCHED AT METROPOLITAN WITH GALLI-CURCI IN "LA TRAVIATA"

For First Time in Recent Years, Coloratura Soprano Rather Than Tenor Is Center of Interest and Acclaim—Some Fine Singing by Gigli and De Luca to Match That of the New Luminary—Investiture by Joseph Urban One of the Salient Features of Verdi Work's Restoration to the Répertoire

DISTINGUISHED from its predecessors chiefly by the circumstance that for the first time in recent years a coloratura soprano rather than a robust tenor was the focal point of interest and the chief object of acclaim, another opening night unfolded the portals for a season of opera at the Metropolitan on Monday, Nov. 14.

"Traviata," the inaugural work of the new span of twenty-three weeks of lyric drama, served to bring about the Metropolitan début of Amelita Galli-Curci, erstwhile popular idol of the visiting Chicago Opera Association. It served also to present Beniamino Gigli, the most likely of the younger tenors aspiring to fill the place of the great departed, in a rôle admirably shaped for him, and in which he had not sung previously in New York. It gave Giuseppe de Luca an excellent opportunity to sing in the fine old Italian way in which he was taught to sing. And it parted the curtains on some characteristic new settings by Joseph Urban which proffered the eye much of stimulating beauty, if at least one picture that would have bewildered the dying *Violetta* had she been other than an opera heroine.

There was perhaps less than the customary advance flutter. There have been other occasions when the diamond horseshoe was quite as brilliant. The formula that one opening night is like all other opening nights found application in the tempered enthusiasm manifested throughout the evening. But the audience could scarcely have been a larger one, since there were no vacant seats and the limit of standees was reached, with some 1,500 turned away.

Portrait of Caruso on View

There were no inaugural solemnities or ceremonies. The only tangible reminder of the absence from the cast, for the first time in many years, of the lamented Enrico Caruso, was an enlarged and appropriately decorated photograph, placed in a conspicuous place on the grand tier level.

The début of Mme. Galli-Curci was an honestly successful, if scarcely a brilliant one. Her witchery in song was too well known and her Botticellian impersonation of Verdi's heroine too familiar for any element of surprise to enter into her Metropolitan advent. She sang with a somewhat increased measure of intensity and with not quite all her usual control of the breath. Not all her tones were true to pitch, but there were many phrases of haunting loveliness. Her best



Photo by Van Riel, Buenos Aires

GIOVANNI MARTINELLI

Celebrated Tenor of the Metropolitan Opera Company, Who Will Sing the Title Rôle in the Elaborate Revival of "Ernani," Early This Season (See page 53)

singing was in truly pathetic moments of the second and third acts, rather than in the bravura of "Sempre Libera."

Gigli, too, invested *Alfredo's* music with more beauty of tone in the third act than earlier in the opera, though his artistic use of mezza voce in the opening scene commended his singing to discriminating listeners. At times his full voice had more of a metallic quality than was customary of it a year ago, but he seems to have come back in full possession of his lovely lyric organ, and completely rid of the throat affliction which caused him much trouble at the end of last season.

De Luca, as was to be expected, sang "Di Provenza" with much artistry, and

was altogether admirable in the second act scene with *Violetta*. Others in the cast, which included Minnie Egner, as *Flora Bervoise*; Louise Berat, as *Annina*; Angelo Bada, as *Gastone*; Millo Picco, as *Barone Douphol*; Mario Laurenti, as *D'Obigny*, and Paolo Ananian as *Grenvil*, provided an ensemble in keeping with the Metropolitan's high standards. The chorus sang well and the orchestra was full-throated and euphonious under the leadership of Roberto Moranconi. Some moments, as the finale of Act III, will doubtless improve at subsequent performances.

The new divertissement arranged and led by Rosina Galli was a pretty but conventional one. OSCAR THOMPSON.

In This Issue

Prokofieff's "Love for Three Oranges" Tilts at Opera.....	3, 33
Conditions at Metropolitan Impress Marie Jeritza.....	5
Scenic Invention Widens Field of Opera and Ballet.....	9
Independence in Musical Education, Australia's Aim.....	43, 44

HEAR FINE CAST IN "SAMSON" AS CHICAGOANS OPEN ELEVENTH SEASON

Marguerite D'Alvarez and Lucien Muratore Sing Leading Rôles as Mary Garden's Forces Begin Activities with Brilliant Performance of Saint-Saëns Work—Auditorium Crowded and Enthusiastic Hearers Give Stars an Ovation—D'Alvarez Falls on Entrance, but Escapes Injury—Polacco Conducts

CHICAGO, Nov. 15.—The eleventh season of the Chicago Opera Association was opened brilliantly last night with "Samson et Dalila," Lucien Muratore and Marguerite D'Alvarez appearing in the principal rôles. The auditorium was filled to its capacity, and the diamond horseshoe was crowded with opera stars and local musical leaders.

The performance was remarkable for its dramatic power and sincerity especially in the second act and in the prison scene, where the pathos of Muratore's acting was profoundly touching. The tenor, who sang the rôle of *Samson* for the first time in America, was not strong dramatically in the early scene; but both he, and Mme. D'Alvarez as *Dalila*, rose to the demands of the opera in the second act. Mme. D'Alvarez sang with power and caressing tones the aria "Mon Coeur s'Ouvre à ta Voix," and the sonorous voice of Muratore completely dominated the orchestra at the end of the scene. Both artists were given an ovation.

Muratore added telling touches to the delineation of the rôle of *Samson* in the prison scene, and the chorus at this point and in the temple scene sang with inspiring effect.

Hector Dufranne, robust and sonorous in voice, played a powerful rôle as the *High Priest*. Paul Payan, in his début as an *Old Hebrew*, proved that he possesses a rich deep voice of artistic value, and shared in the curtain calls of the first act. Indeed, his was a great popular success. Désiré Defrère as *Abimelech*, Octave Dua as a *Philistine Messenger* and Lodovico Oliviero and Sallustio Civai as *Philistines*, sang well. Ukrainian sky and Pavstine were excellent in the incidental dances and were admirably supported by the ballet.

Giorgio Polacco conducted the performance with fire and authority, and under his decisive beat the orchestra made the most of the score.

As Mme. D'Alvarez entered for the first act, she slipped and fell heavily upon the stairs. She quickly recovered, and went on with the scene, singing well in spite of the shock she must have suffered.

Mary Garden was among the box-holders, and though the audience would gladly have heard a speech from her at the end of the opera, she was content to remain in her box, contemplating with manifest satisfaction the brilliant success of the first night. She was accompanied by her parents. Other opera stars who witnessed the performance from boxes were Edith Mason, Cyrena [Continued on page 6]

CHALIAPINE SINGS TO EAGER THRONG IN SPITE OF COLD

Manhattan Opera House
Crammed as Never Before
for First Concert of Giant
Russian — Unable to Do
Himself Justice, He Offers
Audience Alternative of An-
other Postponement — Two
More New York Concerts
Announced and Opera Ap-
pearances in "Boris" and
"Mefistofele"

PERHAPS not in its history has the Manhattan Opera House been crammed as it was Sunday night, Nov. 13, for the concert, deferred from Nov. 6, which reintroduced Feodor Chaliapine to American audiences; certainly not since the days of the Hammerstein opera. Standees hung over the balcony rails, stood against the walls at either side of the house and occupied every inch of room behind the rail at the back of the auditorium.

The "sold-out" sign had hung over the box-office for ten days, announcement having been made that all tickets were gone within two hours after the opening of the seat sale Wednesday morning, Nov. 2. Yet, as late as the late beginning of Sunday night's program, a restaurant across Thirty-fourth Street from the Manhattan boldly displayed a sign, "Tickets for Chaliapine," and there were other indications that speculators were reaping a harvest.

Chaliapine was assisted by Josef Stopak, violinist, Victoria Boshko, pianist, and Leo Berdichevsky, who played accompaniments for both the singer and the violinist. The severe cold which caused a postponement of the concert from the preceding Sunday clung to the singer in such a way as to prevent either his voice or his art exerting its normal suasion, and critical comment must be deferred until some subsequent program enables the big Russian to do himself justice.

Four More New York Appearances

Chaliapine will not sing the program announced for Sunday, Nov. 20, but will rest. Two later concerts are announced, one on Nov. 27 and a farewell on Christmas Day in the Hippodrome; and besides several programs in other cities he will have two appearances at the Metropolitan Opera House in "Boris Godounoff" and "Mefistofele," shortly before he returns to Russia about the end of December.

The throng in the lobby as the hour for last Sunday's concert approached was a heaving, tossing one. A number of men and several women distinguished by red ribbons shook coin boxes as an invitation for contributions to Russian relief. This was the only indication that the concert, like those given by Chaliapine in England under the auspices of an accredited relief society, had a samaritan motive. A book of words, containing translations of some seventy-four songs and opera airs, stated that the Russian artist was on "a holiday,"

NOTICE

To Whom It May Concern:

An organization calling itself The National Grand Opera Company of America, Inc., is using my name as one of the sponsors, on the strength, it is asserted by those interested in it, of my having commended some years ago a plan to give opera in English. I desire to state that I have no knowledge whatever of the particular enterprise which has been using my name.

John C. Freund
Nov. 15, 1921.

by permission of the Soviet government.

When the audience finally was seated, it was noted that many musical celebrities were in the house, but a preponderance of former countrymen of the singer was unmistakably evident. Announcement was made from the stage that Chaliapine was still suffering from his cold, but because of his wish not to disappoint the public a second time, he desired the audience to signify whether the concert should be again postponed or whether he should sing as best he could. The surge of applause which was the only answer was construed as meaning that the throng desired the concert to go on.

Mr. Stopak, an excellent violinist of good tone and graceful style, began the program with a group of three numbers. Realizing that the crowd had ears only for Chaliapine, the violinist wisely declined an encore.

Greeted by Great Wave of Applause

There was a long pause. Then, very suddenly, a blond giant flashed into view, extending his hands with a gesture of helplessness as a great wave of applause swept over the house. This continued for several minutes, and the singer's attitude of distress gave way to one of gratitude for the tribute.

There were demonstrations for Chaliapine throughout the evening, whenever opportunity was afforded. A large wreath and a bouquet of red roses were tributes that supplemented the applause. The lights had to be turned out before the crowd would disperse at the end of the program, which was somewhat curtailed because of Chaliapine's evident distress. The singer himself asked an indulgence, speaking both in French and Russian.

In all, the famous bass sang but nine numbers. He struggled through them as best he could, his anxiety betraying

itself in uneasy physical movements and in a lack of breath support quite as much as his cold was betrayed in his voice. The accompaniments also seemed to trouble him and *sotto voce* remarks to Mr. Berdichevsky between phrases did not ease the sense of strain.

The remarkable personality of the blond giant asserted itself in spite of his difficulties, and there were glimpses not only of a superb voice but of the tonal coloring and dramatic contrasts for which he is famed. His songs were Glinka's "Doubt," Glazounoff's "Toast to the Sun," Glinka's "Midnight Review," Schumann's "The Two Grenadiers," "The Last Voyage," apparently a traditional air; Grieg's "An Old Song," Schubert's "Death and the Maiden," Moussorgsky's "Song of the Flea," and Beethoven's "In Questa Tomba Oscura."

These were announced by number from the stage by the singer. Persons who paid twenty-five cents for the book of words, were able to identify what was sung by turning to number three, number ten, number sixty-four, et cetera, as the announcements were made.

Venders in both the lobby and the foyer crying that these were the only programs obtainable, visibly stirred the wrath of some members of the audience. After the concert was in progress ushers passed about leaflets which listed Mr. Stopak's and Miss Boshko's numbers and indicated where the Chaliapine groups would be placed.

There were several long waits, the curtain was rung down for an intermission, and one group of songs was omitted. During the intermission, a rumor spread that the singer had put on his hat to go, but that Anna Pavlova, who had gone behind the scenes, persuaded him to stay "for the sake of Russian art." O. T.

Howard H. Hanson, Dean of College of Pacific, Awarded Prix de Rome

Work of Western Composer Wins Julliard Fellowship—Has Had Orchestral Works Played by Symphonies—Known on Coast as Conductor—College of the Pacific Grants Leave of Absence—Charles M. Dennis to Be Acting Dean

SAN JOSE, CAL., Nov. 12.—Howard H. Hanson, dean of the College of the Pacific Conservatory of Music, has been awarded the Prix de Rome by the American Academy in Rome. The award carries a three-year fellowship in composition in the name of Frederic A. Julliard. Mr. Hanson received the announcement by telegram this week.

The winner of the fellowship is twenty-five and he received his entire education in this country, getting his early musical training at Luther College, Nebraska. Later he studied at the Nebraska University School of Music, the Institute of Musical Art, New York, and at Northwestern University, Illinois, where he also taught. His studies in composition were pursued under Percy Goetschius, Peter C. Lutkin and Arne Oldberg. He has been connected with the College of the Pacific for five years, being head of the theory department until 1919, when he was appointed dean. He has been granted a leave of absence by the college to take up the fellowship.

Mr. Hanson's compositions include a Symphonic Prelude, Symphonic Rhapsody (performed by the Los Angeles Philharmonic Orchestra under Walter Henry Rothwell and accepted for presentation by the St. Louis Symphony under Rudolph Ganz this season), Symphonic Legende and Symphonic Poem "Exaltation" (both of which will be performed for the first time this season by the San Francisco Symphony under Alfred Hertz), and a Symphonic Poem, "Before the Dawn." He wrote the orchestral and choral score for the Forest Play of 1920 given in the California State Redwood Park, and has composed a piano sonata, concerto and quintet. The Prelude and Ballet from the Forest Play have proved



Howard H. Hanson, Who Has Received the Fellowship Award of the American Academy in Rome

popular on the Coast and have been repeated several times on various occasions.

Though chiefly interested in orchestral composition, Mr. Hanson has produced piano works which are being played this season by Percy Grainger and Mme. Sturkow-Ryder, and some songs which were introduced by Mme. Caroline Hudson-Alexander. His compositions are being published by the Composers' Music Corporation of New York. He is a member of the Society of American Composers of Boston.

In addition to his work as teacher and composer, Mr. Hanson is known on the Coast as a conductor. He has appeared as guest conductor with the Los Angeles Philharmonic and he will conduct the San Francisco Symphony in two of his own compositions in December. He also served as guest conductor for the Federation of Music Clubs Festival in Los Angeles last year, and was conductor for the Santa Clara Valley Blossom Festival and Pacific Festival of American Music last spring. He will conduct the American Festival this year before leaving for Italy on Dec. 15.

Charles M. Dennis, head of the public school music department, will serve as acting dean of the Pacific Conservatory during Mr. Hanson's absence.

M. M. F.

SCRIPTURAL DRAMAS FOR POUGHKEEPSIE

T. Carl Whitmer Proposes to Produce Six Plays in Open-Air Theater

POUGHKEEPSIE, N. Y. Nov. 12 — Dutchess County is soon to become the home of a unique musical and dramatic enterprise. T. Carl Whitmer, composer and author of Pittsburgh, has acquired 102 acres of land near Poughkeepsie, and intends to present his Six Spiritual Musical Dramas there under ideal conditions. The site is admirably adapted to his purpose, as it forms a natural amphitheater which will need but little alteration for outdoor productions. A large twelve-roomed house already there will furnish a centre for the community. In addition, a theater will be built.

Mr. Whitmer does not intend to assume entire responsibility for the carrying out of his plan. He is consulting with prominent men in all the lines of activity involved, and will eventually form committees who will have charge of the work of specific departments.

His dramas thus announced for production are the following "The Creation," in two acts, with three characters; "The Covenant," with a prologue, ballet and three acts, with twelve characters; "The Nativity," with a prologue and two acts for fifteen characters and two choruses; "The Temptation," in two acts with five characters and a crowd; "Mary Magdalene," in two acts with ballet demanding ten characters; and "The Passion" in five acts and epilogue demanding twenty-nine soloists and three choruses. Mr. Whitmer's work is a development of the mediaeval miracle plays, with music added.

Mr. Whitmer's works are not to be the only ones given here, nor are his to be given here exclusively. The ballet from "Mary Magdalene" has already been given and plans are being made now to present the entire drama.

EDNAH W. GEER.

PHILADELPHIA OPERA ENDS

Venture by New Yorker Closes Before Second Performance

PHILADELPHIA, Nov. 14.—The season of performances somewhat vaguely announced by an Italian organization calling itself the Philadelphia Grand Opera Company was abruptly ended by the cancellation of the performances of "Cavalleria" and "Pagliacci," announced for Nov. 12. The experiment was launched by Ralph D. Paonessa, of New York, with a creditable but wretchedly attended performance of "Rigoletto" recently.

It is undeniable that there was superfluity in the undertaking, as on Nov. 28 the San Carlo forces begin a three weeks' engagement here, followed by the sixteen Tuesday night performances of the Metropolitan forces.

The Academy management, wise in the ways of opera, had carefully marked all the tickets sold at their office in order to avoid confusion with the pasteboards purchased at various agencies in the Italian quarter. George T. Haly, the experienced box-office chief, had anticipated the disaster.

H. T. C.

Hanson Wins Prize from Fourteen Competitors

The election of Howard H. Hanson to the fellowship was confirmed by Dr. Roscoe Guernsey, executive secretary of the Academy in New York. This is the first competitive award thus far made, and Mr. Hanson was chosen from fourteen competitors. The jury which made the award was composed of Alfred Spalding, Walter Damrosch, John Alden Carpenter, W. J. Henderson, Richard Aldrich and Owen Wister. Leo Sowerby, who was awarded a special fellowship, and Professor Felix Lamont, who will establish the music department in Rome, sailed for Italy on Nov. 4. Next spring the Horatio Parker Fellowship of the Academy will be awarded, and the following spring, the Walter Damrosch Fellowship, both of which have already been underwritten.

Prokofieff Tilts at Opera with Pointed Lance

First Description of "The Love for Three Oranges" Reveals a Bristling Satire—Rehearsals by Chicago Opera Association Show Vivacious Score with Much Melodic Content—Story Laughs to Scorn Conventional Opera Plots and Aims a Shaft or Two at Audience—Boris Anisfeld Designs Striking Décor for World Première in Chicago This Month

Editorial Note: More curiosity has been aroused by Serge Prokofieff's "The Love for Three Oranges" than by any other operatic work for some time. Frequent postponements of the world première have only served to heighten this curiosity. At last rehearsals are actively in progress, and the Chicago Opera Association has tentatively fixed Nov. 28 for the first performance. In the following article the story of the opera is told for the first time and the work is revealed as a satire on operatic conventions.

By EMIL RAYMOND

CHICAGO, Nov. 14.

AS Edmond Rostand set the literary world agog with "Chantecler," comes now Serge Prokofieff to set the musical world on edge with his opera "The Love for Three Oranges," which is to be produced for the first time on any stage by the Chicago Opera Association. Prokofieff directs keen shafts at the straight-laced purveyors of opera. He lays no claim to be a classicist. His accepted medium is in modern vein; yet his newest work takes its fling at modernism as well as at classicism, and in his treatment of the romanticists, he out-Herods Herod. Barriers at which even the boldest of latter-day composers have shied have been lightly brushed aside or surmounted by this Nimrod of musicians; his impudence stops at nothing; by nonsense heaped on nonsense he strips grand opera of its glamor and makes it no longer grand. He makes opera safe for democracy, and that is the justification of all great burlesque—to humanize the object of its ridicule. "The Love for Three Oranges" is great burlesque.

Prokofieff does not claim to be an educator or a path-breaker. He surveyed the current operatic stage, and smiled at its hide-bound conventions. Crowns and castles, magic and mystery, all of form and nothing of substance had

settled like an incubus over modern opera. The dramatic stage had cut loose from tradition and had been reborn. Prokofieff decided to turn the searchlight of ridicule onto this fabric of clay that was fatuously called grand.

Star of Metropolitan Opening



Photo © Matzen, Chicago

Amelita Galli-Curci as "Violetta" in Verdi's "Traviata"
In This Role the Popular Soprano Had the Honor, for Many Years Belonging to Enrico Caruso, of Opening the Opera Season at the Metropolitan



Serge Prokofieff, Composer of the Operatic Satire, "The Love for Three Oranges"

THE idea came to him, he says, from an Italian fairy tale; it lent itself to musical expression, and an opera was born. No divine purpose, no high mission; just an astigmatic outlook that sees queer angles to the things that have held man's faith overlong. It may be iconoclasm, but Prokofieff will not be denied. It is his *métier*, he says, to laugh, and perhaps the world will laugh with him. He laughs in music!

It is laughable enough, this opera that Mary Garden has had the temerity to definitely schedule for this season. Weighty minds had contemplated the matter and had demurred. Campanini had postponed it; Johnson had relegated it to the store-house. But Miss Garden has a sense of humor; and maybe she, too, had smiled in her sleeve at swans and brimstone and flashing daggers on the stage. It is an age of airplanes, and wireless, and unnatural phenomena; why not, then, a frank discussion of a citrusy amour?

The People of the Prologue

THE wily Russian does not unlimber his heavy artillery in the beginning. Shocks such as he is capable of hurling at an unsuspecting public require careful preparation and gradual approach. Otherwise he might be left without an audience. A Prologue paves the way. The curtain rises on what in vaudeville is termed the "stage in one"; that is, only a small portion behind the footlights is revealed, the remainder being concealed by a second curtain. The Prologue is important; in it lies the clue to the subsequent action.

A curious assemblage meets the eye. Groups of strange, gesticulating characters are engaged in animated discussion. Some of them are dressed in somber cloaks and peaked hats, and carry umbrellas; these are the *Glooms*. Others are attired in gaudy garments, these the *Joys*. Still more with dark scowls and threatening manner, wielding huge spades; these are the *Cynics*. And another group of noisy, clamoring individuals who strive to outdo all the others—these are the *Empty-Heads* (in the original, *Têtes-Vides*).

The Fable of "Three Oranges"

THESE characters represent all the audiences of the world; the discussion concerns the type of amusement

each group prefers. "Give us tragedy! Profound tragedy!" wail the *Glooms*. "No, no! Comedy and laughter!" cry the *Joys*. "Let us have pleasant farces: We do not care to think," bubble the *Empty-Heads*. The *Cynics* take a hand in the proceedings. They suggest a play to demonstrate the value of their different theories. The hubbub continues, the various groups seem about to come to blows, when the *Cynics*, brandishing their spades, sweep the stage clear of the rabble. The fugitives group themselves in two towers flanking the stage, and prepare to watch the play as the curtain rises.

The court of the puissant *King of Spades* is disclosed. His son, the *Crown Prince*, is suffering from incurable hypochondria, and as the play opens the phy-

[Continued on page 33]

Chicago Opera Performances to Be Heard for 800 Miles by Wireless

CHICAGO, Nov. 14.—The possibilities of hearing grand opera performances by wireless were made manifest last week when a rehearsal of "Madama Butterfly" by the Chicago Opera Association was transmitted over a radius of 800 miles. The orchestra, under the leadership of Giorgio Polacco, and the voice of Edith Mason in the title rôle, were distinctly heard in five States.

The radio apparatus was installed above the stage in the Auditorium by the Commonwealth Edison Company, where it will remain throughout the season. Mary Garden made a brief address when the current was thrown on, and the rehearsal then proceeded. Persons living within a radius of 800 miles of Chicago may enjoy the opera performances by securing a radio telephone outfit and tuning it to the required wave length.

Six of Gatti's Newest American Recruits



Photos by Mishkin

SIX NEW AMERICAN FACES AT THE METROPOLITAN IN THE NEW SEASON

The First Week of the Season at the Metropolitan Opera House Brought About the Débuts There of Four of the Six New American Singers Engaged by General Manager Giulio Gatti-Casazza. The Likeness of the Upper Left Is of Yvonne D'Arle, Soprano; the Central Photograph of the Upper Group Is of Suzanne Keener, Soprano; and the One at the Upper Right Is of Grace Anthony, Soprano. Below, at the Left, Is a Portrait of Myrtle Schaaf, Mezzo Soprano; in the Center, George Meader, Tenor, and at the Right, Viola Philo, Soprano. Of the Six Singers, Only George Meader, Who Has Sung in Opera in Germany as Well as in Concert in This Country, Was Known to New York Audiences. Miss D'Arle Is a Recruit from Vaudeville, and Miss Schaaf Has Been Singing on Tour with the Scotti Company, But Like Miss Philo, Miss Keener and Miss Anthony, Their Metropolitan Débuts Introduced Them to Audiences Unfamiliar with Their Talents and Abilities

Federation Drops "Monitor"; Publication Fights Ruling

ST. LOUIS, MO., Nov. 12.—A decision to discontinue the publication of the *Musical Monitor*, the official magazine of the National Federation of Music Clubs, was arrived at by the Board of Directors of the Federation, meeting here this week.

The announcement of the decision was in the following terms:

"The urgent need of increased publicity to clubs, more space for specialized articles, more direct communication between clubs and offices, and the necessity of reaching a larger music-loving public led to the discontinuation of the *Monitor* by the Board as its official organ."

Instead, it was stated, 10,000 copies of a monthly bulletin will be issued, beginning Jan. 1, and "at no expense to the club."

"Monitor" States Its Case

The following statement was issued by the *Monitor* on Monday last:

"Without previous notification seventeen members of the Board of Directors of the N. F. M. C.—the least number of a total membership of forty-five to constitute a quorum—meeting in St. Louis within the past two weeks have taken an action with regard to the *Musical Monitor* which is unconstitutional and illegal.

"The *Monitor* does not admit the validity of this action, but stands on its constitutional rights as guaranteed in Article I, Paragraph 5, of the 'By-Laws and Standing Rules' adopted at the Twelfth Biennial Convention of the N. F. M. C. and printed in the Federation's Year Book for 1921. This paragraph reads:

"At a meeting of the Board of Directors held within thirty days following the close of the Biennial Meeting, the Board of Directors shall appoint a Librarian, a Historian, a Parliamentarian, a Chairman for each Department listed in the Standing Rules, a Chairman for Each Standing Committee listed in the Standing Rules, a Chairman of the Auxiliary Board, and a Chairman of the Advisory Board. These appointments shall stand until the next Biennial Meeting."

"The Fourth Department listed in the Standing Rules includes 'Publicity, Official Magazine, Printing and Publishing, Federated Club News, and Official Badge.'

"At a meeting held in Davenport immediately following the close of the Twelfth Convention last June these appointments were duly made and published in the Year Book, printed and distributed within the past month. Their first mention, that on page 2, includes:

"Official Magazine: *The Musical Monitor*; Editor and Publisher, Mrs. David Allen Campbell, 1425 Broadway, New York City."

"Their second mention, that on page 5, reads:

"Publicity Department, Mrs. Helen Harrison Mills. Printing and Publishing, Mrs. F. H. Blankenship. Official Magazine, Mrs. David Allen Campbell, Editor. Program Exchange, Mrs. H. H. Foster. Official Badge, Mrs. John Leverett."

"In these circumstances the *Monitor* refuses to recognize the action of these 'seventeen,' but will continue to publish as 'the official magazine of the N. F. M. C.'

"The *Monitor* will continue to represent the clubs and will continue, as it

has done heretofore, to gather its material regarding club activities from the clubs themselves. The 1300 clubs in the N. F. M. C. and their 300,000 members alone possess the right of acting on the *Monitor's* official rating. And the *Monitor*, therefore, will hold its position until a definite decision regarding its future standing is made by these 1300 clubs, in regular Biennial Convention assembled, in Asheville, North Carolina, in the spring of 1923.

"So far as the new bulletin is concerned, its publication will be a source of congratulation to the clubs. Certainly, it is to the *Monitor*, for it was at a meeting of the Board of Directors, held in New York City last winter, that William B. Murray, representing the *Monitor*, urged upon the Board the need of a bulletin that might convey to clubs and club members such information as could not be printed in any magazine of general distribution."

Montreal Violin Gains Sixth Place in Contest with 2000 in Paris

MONTREAL, CAN., Nov. 12.—Rosario Bayeur of Montreal, violin maker, has gained sixth place for one of his violins in a contest organized by the Paris Conservatoire in which there were 2000 entries. He was the only Montreal maker to enter the competition. Mr. Bayeur, who was born in 1875 in the little mountain village of St. Paulin, Maskinonge, in the Quebec Province, was trained as a carpenter in fine work, and for about twenty years was employed in the Pullman shops at Chicago. About seven years ago, he came to Montreal and opened a small store for violin repairing. His proficiency in this branch is the result of his own study.

In face of the contention that wood for violins should preferably be old and seasoned, it is noteworthy that that used in the construction of Mr. Bayeur's successful instrument is fresh-cut Canadian spruce and maple.

H. F.

SCHUMANN HEINK WARMLY WELCOMED IN SAN DIEGO

Hundreds Unable to Gain Admittance to Hall—Homer Grunn's Recital

SAN DIEGO, CAL., Nov. 14.—Ernestine Schumann Heink, who appeared in recital at the Spreckels Theater on Nov. 7, was warmly greeted by a packed house, and at the end of her first number was presented with so many flowers that the stage resembled a garden. Hundreds were unable to obtain admittance. Notable in her program were "Mon Coeur s'ouvre à ta Voix" from "Samson et Dalila," "Ah, Mon Fils" from "Le Prophète," and "The Erl King." Her concluding song was "The Star-Spangled Banner," and addressing the audience, she made an appeal on behalf of the Red Cross. Arthur Loesser, the accompanist, played a group of Chopin numbers.

Mme. Schumann Heink, who appeared at a benefit recital for the Civic Auditorium, left on Nov. 9, to continue her concert tour of the Pacific Coast.

Homer Grunn, pianist, gave a recital on Nov. 9 at the Spreckels Theater before a crowded audience. Those present were guests of the Southern California Music Company, by whom the program was arranged to display Ampico records. Several of Mr. Grunn's compositions, including a setting of Indian themes, were heard. Bertha Winslow-Vaughn, soprano, sang, accompanied by Ruth Schaffner.

W. F. R.

SCHMITZ OPENS SEASON OF BERKELEY CONCERTS

Pianist Heard in Program There—Local Series Present City's Best Artists in Concert

BERKELEY, CAL., Nov. 12.—E. Robert Schmitz presented the first concert of the Berkeley Musical Association's twelfth season, before a capacity house which gave constant evidence of its enjoyment of the program. Following a Bach number, the program was made up of modern works, which Mr. Schmitz does admirably.

Edith Benjamin, soprano, and Carol Goebel Weston, violinist, gave a joint recital at Wheeler Hall, presenting mostly modern music. A feature was the "Reverie" by Phyllida Ashley, California pianist, dedicated to Miss Benjamin.

Under the patronage of the Plymouth Congregational Church and Plymouth Center, the conservatory has been reopened at Oakland, with a reorganized faculty. Gerard Tellaindier, organist, will be at the head, and the department heads are: Voice, Elsie Cross and Clement Rowlands; violin, Orley See and Dorothy Hospitalier; harp, Bess Pangburn; cello, Venceslao Villalpando. Mrs. Phelps will head the beginners' department, and Miss Cross will act as accompanist.

Virginia Wiles appeared in the Alice Seckles Twilight Musicales, at Hotel Claremont, in a successful reading of Barrie's "Quality Street." The program of a recent Sunday Half-Hour at the Greek Theater was presented by the California Mixed Quartet—Marion Brower, soprano; Ruth Waterman Anderson, contralto; Carl Anderson, tenor; Lowell Redfield, baritone—all under the direction of Carl Anderson. Hazel Nichols was the efficient accompanist.

A. F. S.

Arthur Middleton and Music Council Concert in Oklahoma's Week

OKLAHOMA CITY, OKLA., Nov. 14.—Arthur Middleton made his initial appearance here in recital on Nov. 7, at the High School Auditorium. He was assisted by Powell Weaver. The first of the Sunday concerts series presented by the Oklahoma Music Council at the High School Auditorium, was given this week. The artists who appeared were Lillian Dechman, Pearl Reece and Otto Richie Stahl, pianists; Virginia C. Peter, soprano, and Mrs. Genevieve Bradley, violinist. A feature of the program was the song, "I Cannot Say I Love You," to a poem by Wayne Campbell, set to music by Miss Dechman, and sung by Horatio Rench. The Apollo Club closed the program with a choral number.

C. M. C.

Marie Jeritza, on Eve of Début, Considers the Opera

Finds Metropolitan Under Gatti-Casazza Very Different from European Houses—Instead of Artists Pulling All Ways, Here It Is Like One Family Working Together, She Declares—Sees Great Opportunities for Dramatic as Well as Musical Work in Korngold's "The Dead City" — Expects to Sing "Tosca," "Santuzza," "Sieglinde" and "Elsa"

So far, Marie Jeritza's glimpses of New York have been obtained mainly between her hotel and the Metropolitan Opera House. When she stepped off the boat a few weeks ago she found everything being prepared for her début in America, with rehearsals in full swing. "The Dead City" was being shaped toward its première in this country, but it was "The Dead City" without its *Marietta*. The work was already announced for the first Saturday matinée of the season, so the dramatic soprano from Vienna at once took her place in the cast, and her American experience so far has been one of work and careful preparation for the eagerly awaited performance.

Marie Jeritza's advent has been the occasion for no little expectation. Stories of her glowing reputation in Europe preceded her to the United States. Her beauty as well as her talent was loudly sung, and voices were raised in enthusiastic prophecy. The singer, her New York début near at hand, found the new conditions surrounding her of high interest, indeed. "It is all so different from Europe, at the Metropolitan," she declared. "It is a wonderful place and the organization quite different from what I expected. Mr. Gatti is like a big brother and he seems, by his personality and his firm though kindly discipline, to have moulded the personnel into one great family; a family working together with a definite aim, instead of pulling all ways as is usually the case in the European opera house."

Another thing that impressed Mme. Jeritza was the auditorium and the acoustic properties of the big Broadway building. "In spite of its vast size," she said, "it is a delightful place to sing in, and the acoustics are so wonderful, so unparalleled, that I have not been able to sing full voice for fear it might sound as though I were shouting."

Mme. Jeritza as a prima-donna is not at all typical. In fact, it is difficult to place her as a prima-donna at all on a first impression. Like all singers, however, she is wrapped up in her profession and talks of it with an earnestness and enthusiasm, but in a curious objective way as though speaking of some person other than herself.

"I am glad that 'The Dead City' was chosen for my first American appearance," she said. "It is an opera in which the soprano has many opportunities, both dramatic and musical. The dual rôle is difficult, of course. The entire opera is one of the most difficult I have ever sung in. But it was composed for me, you know. I expect to do *Tosca*, *Santuzza*, *Sieglinde* and *Elsa* as well."

Studies "Tosca" with Composer

"Puccini likes my *Tosca* very much. See, here is my score with all his markings in it. He went through the entire work and marked all the phrasing and even changed one or two little places for me when I studied the opera with him. He wants me to create his 'Turandot' on which he is now working, but I don't think I shall do it. You see, I am a little tall to impersonate a Chinese



Marie Jeritza, the Beautiful Dramatic Soprano from the Vienna Opera, Whose European Fame Has Made Her Advent at the Metropolitan an Occasion for Much Expectation. The Large Portrait Above Shows Her in One of Her Favorite Rôles, "Tosca." At the Left She Is Pictured as She Appears in Strauss' "Ariadne auf Naxos." The Lower Portraits Disclose Her as "Sieglinde" in "Walküre," Again as "Tosca" and as "Marietta," in "The Dead City."

woman. I feel the same way about 'Butterfly,' which I have studied but have not sung. I shouldn't feel at home in the rôle because it would be constantly on my mind that I was out of drawing with the idea.

"Composers are always asking me to create operas for them, and I have done quite a number, and Puccini likes me to do premières of his works. Recently when I was in London, I had a telegram from him from Vienna, saying 'Come at once!' I hurried to Vienna without the slightest idea of what he could possibly want me for, and when I arrived he told me he wanted me to sing the three soprano rôles in the Triptych, which was to have its Viennese première in three days. Fancy that! And I had to sing 'Tosca' in the meantime as well! I told him I simply couldn't do it, but he nagged and nagged, and in spite of every possible excuse I could make, he insisted, so I finally agreed to do 'Il Tabarro,' and shutting myself up with a *répétiteur*, I worked at it for ten hours straight and with one orchestral rehearsal, sang the opera.

Wanted for Operetta and Drama

"Ever since I have been before the public, managers and composers have been trying to induce me to play in different works. Lehár has been at me for years to give up grand opera and sing in operetta. I once did his 'Count

of Luxembourg' at a charity performance and he has told me ever since that operetta is my *métier*. And when I made my first appearance in Vienna, when I was only seventeen, in Giordano's 'Siberia,' the director of the Burgs-theater, where only dramas are given, came to see me and told me that I was making a mistake wasting myself in opera, and that if I would come to him for a year he would make me the greatest actress in Austria. But I wasn't interested in being just an actress.

More Contributions to Aid Moszkowski

Following the recent appeal made by Rudolph Ganz for more contributions to the Moszkowski Fund, subscriptions have been received as under:

Previously acknowledged.....	\$3,513.50
A. W. Lillenthal, New York.....	3.00
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May Wilson, Michigan City, Ind.....	10.00
Total.....	\$3,558.50

Donations may be sent to Rudolph Ganz, care MUSICAL AMERICA.

Pre-Revolutionary Conventions Mark Opening of Moscow Opera

At the recent season's opening of the Moscow Opera, according to an Associated Press dispatch, a return to the conventions of the pre-revolutionary régime was evident. The opera given was Glinka's "Russlan and Ludmilla," and the seats, it is said, were priced at 84,000 rubles in the first balcony, or at present exchange rates, about thirty dollars. Conventional dress is said to be supplanting the common black leather coat of the communists. The possibility of obtaining starch has brought forth the dress shirt again in public places.

Banishing Boredom from Queen's Hall

Sir Henry Wood as a Program-Builder Sets Examples for the Popular Concert in Arranging Material for the London Promenades—The Famous British Conductor and His Work—A Man of Catholic Taste—Latest Series Hold City Workers Closely Interested in Variety of Scores.

By D. C. Parker

London, Nov. 2.

THE London Promenade Concerts at Queen's Hall are over, and, so far as I could judge during a recent experience of them, there was no lack either of public interest, or of variety in the fare provided. These concerts really play a very important part in the musical life of London. Some may think that they are not to be taken so seriously as the more formal symphony concerts, at which one is not likely to hear the "Tales of Hoffman" Barcarolle, and one or two other things as light and easy of assimilation. I believe this attitude to be wrong.

When you come to reflect upon the matter, you are forced to the conclusion that the Promenades must have a powerful influence upon the musical public. One takes it that the audiences attracted to these concerts, which, by the way, constitute a prolonged festival, are made up of genuine music-lovers. The prices of admission being relatively modest, city workers can hear much good music without being unduly embarrassed. The attitude of these city workers is exemplary. They listen attentively and applaud vigorously. There is always something in the air which tells the experienced concert-goer whether the hearers are enjoying themselves or are horribly bored. A little restlessness here and there, a fluttering of programs, a moving of heads—such signs can be quickly interpreted by hardened habitués. I saw very little of

these symptoms. In fact, the outstanding impression is of a large number of people deeply interested in all they heard. It says volumes for their love of music that so many are willing to stand quietly in the "promenade" for two hours or so—and this often on warm evenings. In a word, the lukewarmness of more fashionable gatherings is conspicuous by its absence.

Sir Henry Wood and His Task

The audience is one thing, but a series of such concerts, taking place six nights in the week, and running for ten weeks, cannot be carried to success if you have not a strong hand at the helm. Fortunately, London possesses in Sir Henry J. Wood the right kind of man to shoulder the work and responsibilities that a scheme like this inevitably entails. Sir Henry is a man of vast experience; he has all the qualities that go to make a great conductor. But his peculiar fitness for the task presented by the Prom-

enade Concerts lies in two things. He is an enthusiast and he is catholic. A man who had not within him a burning enthusiasm for music could never appear night after night and conduct as he conducts.

What so often surprises me about Sir Henry Wood is the freshness with which he approaches his music. I do not for a moment say that he is not on some occasions better than on others; Sir Henry is but human. Let me confess, however, that I have heard him do pieces that he must have conducted scores of times. Now, it is tragically easy for a conductor to yield to the contempt bred of familiarity. What is there to be got out of the C Minor or the "William Tell" overture? The fine feeling of adventure is absent, and such items are never allowed to be on the shelf long enough for them to acquire the interest of a latter-day discovery. Yet Sir Henry again and again shows that he has the knack of taking the well-worn and presenting it to you



Sir Henry J. Wood, Conductor of the Famous Queen's Hall Promenade Concerts in London

as though the ink were hardly dry. He excels, too, in concertos and vocal items, keeping the orchestra in its place, and I think I am right when I say that the conductor almost breathes with the singer.

Programs of Wide Range

When I declare that Sir Henry is catholic, do not mean that all schools are alike to him, because he has no personal preferences. A person who had no preferences would be without individuality, and this cannot be said of the conductor of the Promenades. I imagine he has a leaning, among other things, to the Russian school, for which he has done so much spade-work. What I do mean is that, taken all over, he gives every school a chance. When the programs of the Promenades appear, there are always croakers who tell you that this or that is not included in them. In spite of the Jeremiads, there is little to complain of—especially when one remembers the time of the year at which the concerts are held. This will be sufficiently clear to the reader if I mention that, apart from the standard repertoire, a fair number of contemporary works are drawn upon. Santoliquido has had a trial, while the names of Scheinpflug, Ticiati (a pupil of Busoni), de Greef, d'Indy, Carl Nielsen, Joseph Jongen, Sinigaglia, Bartok, and others appear.

Special endorsement was given to the singing of American songs and the production of American opera. A message was sent to Mrs. Harold McCormick of Chicago, expressing appreciation of her plan to produce two American operas in English yearly in Chicago, and to repeat, also in this language, the two German operas given last year.

It was announced that the artist tour organized by the Federation would include the cities of New York, Chicago, Kansas City and Washington, D. C., and that it was possible that it would be extended into the season of 1922-23. Mrs. Ora L. Frost of Chicago is the chairman of this department.

The importance of public school music was emphasized in all the State reports. In El Dorado, Ark., a club of eighteen members, in order to secure music in the public schools, has guaranteed to pay the salary, \$125 per month, of a Music Supervisor.

The establishment of a National Federation Music Library was reported as under way.

an honorary vice-president, began the collection of money for a Caruso memorial fund. Since then there have been evidences of rivalry between the two organizations as to which should be the donor of the Metropolitan memorial.

Recently the Lega announced it would present a bust of Caruso by Onorio Ruotolo on the opening night of the opera. "No arrangements have been made with us," William J. Guard, secretary of the Metropolitan Opera, stated on Monday. "I understand those who desire to present the memorial have been unable to settle their differences. Until that is done, we can come to no agreement."

Baltimore Symphony to Continue as Players Withdraw Demands

BALTIMORE, Nov. 15.—Members of the Baltimore Symphony who had demanded an increase in salary, before resuming their places with the organization this season, agreed to play at the old rate of pay after the question of disbanding the orchestra owing to this demand had been under consideration. Frederick R. Huber, municipal director of music, has announced that through the orchestral representative, John Itzel, the acceptance of the old terms has been brought about. The decision of acceptance practically assures the resumption of concerts. Six or more Sunday afternoon concerts will be arranged for the season.

F. C. B.

FEDERATED CLUBS PLAN NEW PRIZES

Board Meeting in St. Louis Indorses Proposed Amendment to Conservatory Bill

ST. LOUIS, Mo., Nov. 12.—A proposal to award two new prizes for American musical composition was discussed by the Board of the National Federation of Music Clubs at a meeting this week at the Hotel Claridge. It was decided that the Federation should offer a prize of \$1,000 for a composition, the style of which is to be named at a later date. It was also announced that Mrs. Frank A. Seiberling of Akron, Ohio, would give a prize of \$500 for a chamber music composition for oboe, flute, violin, and two voices. The arrangements will be made by the department of American Music, of which Mrs. Ella May Smith of Columbus, Ohio, is chairman.

Reports showed that the bill for a National Conservatory of Music (the Fletcher Amended Bill), sponsored by the Federation, had received the hearty support of all State organizations. The measure, it is expected, will come before Congress again shortly, and Senators

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Chicago Opera Season Opens with "Samson"

[Continued from page 1]

Van Gordon, Claire Dux, and Tina Patti. The box-holders also included George M. Spangler, general manager of the Chicago Opera Association; Carl M. Kinsey, manager of the Chicago Musical College; Milton Diamond, Jules Daiber, J. B. Armour, Edward F. Swift, Samuel Insull, Max Pam, and Daniel Mayer. Mrs. Harold F. McCormick and party were in one box, while Mr. McCormick and his daughter, Muriel, were in another on the opposite side of the tier.

Lina Cavalieri is ill and has therefore had to postpone her first appearance; giving way to Rosa Raisa in "Tosca."

EMIL RAYMOND.

No Formal Presentation of Caruso Bust at Metropolitan

Arrangements for the presentation of a heroic bust of Enrico Caruso to the Metropolitan Opera House on the opening night of the season failed to materialize.

Immediately after the death of the tenor, *Il Progresso Italiano-American*, the Italian newspaper, and the Lega Musicale Italiana, of which Caruso was

the native writer is not forgotten. Many of the British composers appear to conduct their own works. Thus, Dr. Ethel Smyth conducted the overture to "The Bosun's Mate," Edgar Bainton his symphonic poem "Paracelsus," Elgar his "Falstaff" (on two occasions), Roger Quilter his "Fantasy for Strings on a Theme of Tallis," Holst a selection from his "Planets," and so on. All this, of course, serves a double purpose. It allows the audience to get some kind of idea of British music, and it gives the composer a chance to be heard.

Introducing Novelties

I may be mistaken, but it seems to me that the way in which novelties or quasi-novelties are introduced at the Promenades is the right way. Say what you will, there is far more art in the framing of a program than most of us realize. Mix your dishes well and half the battle is won. I do not think you will find a program in the whole series of which I am writing that does not contain some item likely to appeal to the man in the street; and with the popular is mingled the less familiar and the new. For example, on the night when Cyril Scott directed his Two Passacaglias, the program contained the "Pomp and Circumstance" march, the overtures to "Rienzi," and "Euryanthe," and the scherzo from "A Midsummer Night's Dream," among other numbers. Then, Elgar's violin concerto and "Falstaff" were played the same evening. Pretty tough, you think? But we had also two Grainger pieces, and popular vocal items. The aim ought to be to keep afar off the baneful figure of boredom, and this, I think, is, in the main, accomplished.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Got into an argument with a friend of mine, a man of culture, of education, who has traveled a good deal and perhaps is more of a cosmopolitan than he is an American, though he stands up when "The Star-Spangled Banner" is played, has bought Liberty Bonds and always does the correct thing.

We differed as to the musical development of this country. He insisted that the fact that we manufactured the finest musical instruments in the world, had the best symphonic orchestras and more of them than any other country, that we gave the best opera, was really no criterion of the taste of the great mass of the people, which, he insisted, preferred jazz. One only had to go to some of the musical comedies and revues to realize that whatever else we might be at the present time, so far as music and art were concerned we are in a condition of infancy if not debasement, or as he termed it, we are crude. I insisted on the contrary.

In order to settle the matter, we agreed that we would test the thing out and would go together to the most popular musical comedy running in New York, something that was sold out weeks in advance. This led us promptly into the hands of a speculator, who robbed us for two tickets for "Tangerine" at the Casino.

We found a crowded house and witnessed a very amusing performance. It opened in the alimony section of a jail and was then transferred to one of the South Sea Islands, where those who had not paid alimony, after having had their arrears settled, had been brought by a kind friend in a yacht. There they found their wives, who had been brought by another steamer on the plea of an excursion. In the South Sea Isles, the women work for the men. Thus the situation was reversed.

All of this involved any amount of humor, and as this is directed not only at matrimony but at prevailing matrimonial conditions was sure to produce a laugh, especially as the leading comedy rôle was taken by that past grand master of comedy, Jack Hazard.

My friend was forced to admit that the music was tuneful, the singing, especially that of the principal, Julia Sanderson, and a quartet, excellent, the comedy clean, very funny and well played. I pointed out to him that Miss Sanderson was a fine example of an artist who had a most pleasing personality, sang well and above all, deserved high praise for her diction. One understood everything that she sang, which, I admitted was rare. On the whole, my friend and I were in agreement that the evening had not been lost, that the audience had been pleased by a performance that was certainly amusing and if not of a high order from a musical point of view, was at least commendable.

Next, I suggested that as a further test, we should go and see a Shakespearean performance at the Century Theater under the particular auspices of those great artists E. H. Sothern and Julia Marlowe, so behold us a second time in the hands of a speculator, though not at such a high figure.

From an artistic standpoint, the performance was delightful. The play presented was Shakespeare's "Twelfth Night." We appreciated Mr. Sothern's

delightful *Malvolio* and understood most of it. As for Julia Marlowe, one cannot but marvel at her wonderful youth. She never seems to grow a day older. Her diction is perfect, her action always spontaneous, sincere and appropriate. She was a delight to eye and ear. But alas for the rest of them! I don't suppose the audience heard one line in ten. However, as I explained to my friend, who insisted on the decadence of the stage, which he claimed was caused by the movies, that much of the responsibility should be placed upon the bad acoustic of the Century Theater which is notorious. Countless thousands have been spent to remedy it including a sounding board, which, however, at this performance appeared to have been removed.

I am afraid my friend and I slumbered several times during the performance, except when Miss Marlowe and Mr. Sothern were on the stage, though it must be admitted that the action of the members of the company was on the whole fair. The trouble was with their diction. I made the point that the mere fact that the house was crowded at such a performance, brought there no doubt by the eminence of the two principals, was rather against his argument of the poverty of our taste in such matters and went a long way to disprove the cry that the production of any of Shakespeare's works meant bankruptcy for the manager.

This he met by stating that there always were a number of students on the one hand and old ladies and gentlemen on the other, among whom he kindly included me, who would be ever willing to turn out for anything with the name of Shakespeare to it.

As a further and final test, we both attended one of Pavlova's performances at the Manhattan Opera House. Here we evened things up in the way of expense through the courtesy of Mr. Hurok, Mme. Pavlova's manager, who placed a box at our disposal.

Though we arrived at least ten minutes before the performance, we found the house already two-thirds full and a struggling mob of what you could call middle-class people trying to get in. A sold-out house. This was all the more notable as it was raining cats and dogs that evening.

The music for the various ballets, under the very capable conductorship of Theodore Stier began with the famous overture to "Oberon." For the first ballet, "Amarilla," the music was furnished by Glazounoff and Drigo. The second part consisted of a ballet in one act entitled "A Polish Wedding," music by Krupinski, based on Polish national songs. For the "Divertissements," as they were called, in the third part, the music was furnished by Lewandowski, Tchaikovsky, Gluck, Debussy, Telam and Tchaikovsky and Rubinstein.

Under Conductor Stier's leadership with a fairly capable orchestra, it was well rendered as it had to be to conform to the requirements of the ballets. The color schemes were beautiful, the dancing on the whole of a very superior order, especially the folk-dances in the "Polish Wedding." As for Mme. Pavlova, eulogy has long been exhausted in her praise.

What was important in our discussion was the evident appreciation of the audience for the better class of music and the higher grade of dancing. My friend made the point, however, that while admitting that the audience appeared critical and sensitive to the best, the greatest applause of the evening went to one of the dancers whose performance was acrobatic rather than terpsichorean, which, he insisted made good his argument as to the crassness of the popular taste.

Into our box came Hurok, the Russian manager, who speaks English with no perceptible accent, quite a young man. I remarked on the character and size of the house. "Paper?" said I. "I never give any out," said he. "You are the only people who are my guests to-night."

As we went out, I insisted that when a middle class audience would come out on such a night to witness a ballet with some good music, it was certainly a fair test of the popular taste. My friend replied, that ballet always would draw—"purely a matter of sex," said he, "and skirts."

While we were still at it, we ran against Fortune—more properly Fortunato—Gallo of the San Carlo Company who had just come from Boston, where, he said all the multi-millionaires had turned out to support the San Carlo Company which had opened to a sold out house with all the society leaders present. As for the notices in the Boston papers they had been enthusiastic, said Gallo.

"There" said I to my friend, "you

have it. Even in Boston, which they say is now inhabited by the Irish, the Negroes and the Jews, the rest of the population living in the suburbs, they have learned to love opera."

To give you some idea of the continued popularity of Pavlova, let me say that while during the first days of her opening week the attendance was somewhat slim due mainly to weather conditions, the season wound up in great shape. I have it on good authority that her gross receipts for the two weeks reached nearly \$75,000. The actual receipts on Friday of the last week were \$5,200, while the receipts for the matinee and evening performance on Saturday were slightly over \$11,000. In other words, the last three performances brought considerably over \$16,000. Think of it!

While I am on the subject of the ballet, let me ask whether you read the report from Vienna as to what happened to Albertina Rasch, that wonderful dancer? When she had finished an evening of triumph, the cable told us that the male part of the audience was so impressed, that they made a rush for the stage to secure souvenirs by tearing off pieces of her costume. I was a little inclined to discount the story for the reason that I never have yet seen a dancer, especially the *prima donna assoluta* with clothes enough on to furnish sufficient souvenirs even for a limited number of males.

Let me not forget that in my discussion with my friend, he insisted that the ballet was a stilted, artificial business, which only appealed to bald heads—he again included me—and the raw young element that thought it was seeing life, to which I replied that certainly with such dancing as we had at the Metropolitan, led by Rosina Galli, and such as given by Pavlova and such as we had with Isadora Duncan and others, we were treated not alone to the poetry of motion, but were made to feel the beauty, the dignity and charm of the human form, which human form, the Calvinists had damned for centuries as the origin of all our troubles, as representing nothing but lusts of the flesh. "Now," said I, "the more the ordinary people are taught to appreciate the human form, the evolution of ages, the less they will be disposed to do it harm, the less they will be disposed to furnish food for cannon at the behest of their masters, political and financial.

"From the protoplasm floating in a primeval sea," I said, "there came through long, long ages, the aggregation which roamed the earth as the mammoth, to give us later through evolution the beautiful deer, the gazelle, just as through ages of primeval gross vegetation, we have the violet, the lily and the rose, and just so through countless ages, we have the evolution from gross forms, which finally materialized in the humanity of the present and gave us the sylph-like Pavlova, who floats, fairy like, before us on the stage.

"The trouble with you, my friend," I continued, "is that you do not understand what a vast heritage you have succeeded to and so from your little vantage ground of cynical superiority, you decry everything that does not reach your standard of artistic value, which may be nothing but concealed self-sufficiency."

As we separated, he mumbled something about my being deaf to argument and impervious to reason. I told him that I would prefer that to being blind, as I thought he was.

Had an opportunity the other evening of realizing the power of music to soothe a tortured soul. It was the case of a man with a large family and many dependents, who, during the war had suffered from great reverses and had just about managed to recover himself somewhat, when the financial collapse of Germany again brought him to the verge of ruin. This situation was aggravated by the recent death of his wife, to whom he was greatly attached and by his inability to locate his eldest son, with whom he had had a difference and who had left him determined to seek his fortunes in South America.

When I came upon him, I found him in his library with his head in his hands, a picture of utter despair. I tried to rouse him. But no words of advice, of encouragement, of sympathy had the slightest influence. Just then there came up from the parlor some music, evidently played on a victrola. First we heard the strains of a violin played by a master, followed by a wonderful voice which seemed to come from the unknown.

Gradually the man relaxed, and, as the music went on, became more normal so

that I found an opportunity to reason with him.

Do you wonder at the power of the music when I tell you that it was Massenet's "Elegie," the violin part played by Mischa Elman, and the song which seemed to come, as I said from the unknown so that it was uncanny, was that of Enrico Caruso?

Did you ever meet Marguerita Sylva, whom many of the critics, Henry T. Finck, Charles H. Meltzer and others consider to be the most convincing, charming as well as beautiful and magnetic of all the *Carmens* on the stage? A most remarkable personality has Marguerita. She has won great success abroad and here. Only the other day she made a great hit with the Mozart Society.

She was at one time, you know, the prima donna at the Opera Comique in Paris under Carré. She is married to a distinguished man in the aviation business, who is establishing a commercial line of aeroplanes between this country and South America. Marguerita is a beautiful woman. There are others. She has a very fine voice, not large, it is true. There are others. She has a most charming personality, which not all good artists have. But her greatest claim to public attention is that she has broken away from the stereotyped concert program when she gives a recital.

In the first place, her diction is admirable, so that one understands what she sings. But that is not all. Before she sings a number, she explains it to the audience, its place in the work from which it is taken and what it means. Now, when you come to consider how many artists sing excerpts from operas, the very names of which may be strange to the mixed American audience that hears them, you realize what a tremendous difference in the effect there is when the artist, before singing, explains briefly and in well chosen words the meaning of what she is about to sing, and, when she adds to this, diction which is perfect, do you wonder that she is received with enthusiasm?

Among those who have gone far in the direction of explaining to the audience what the music means, no one has done more distinguished and notable work than Walter Damrosch, so that his appearances have not only given pleasure from an artistic and musical point of view, but are highly valuable from an educational standpoint.

It is interesting to know how La Marguerita came to the idea of explaining the meaning of the numbers that she sings. It seems that she and a number of other artists who were in Paris during the war determined to get as near the front as they could to sing to the soldiers. Now, as she said, to have sung to those poilus a number from "Manon" for instance would have meant nothing, for among those men were thousands whose knowledge of music, and especially operatic music, was very limited, but when she told them the story of the opera and the meaning of the particular number that she was going to sing their enjoyment was great and their enthusiasm tremendous. From that time on she determined that wherever she sang she would always explain the meaning of the composition she was about to give.

Marie Kieckhofer, that talented and enterprising lady who conducts the Music League of America, which is affiliated with the Wolfsohn Musical Bureau, sends me a letter which she received from a correspondent who was in distress and who applied to her with regard to the law touching what he considered a very serious matter.

According to this gentleman, he has resided in upper Broadway with his wife for many years. He is a musician and has naturally a piano in his apartment. Now trouble comes from his having a neighbor who objects to his practice and playing and is trying to make trouble with the landlord. The neighbor, a lady, complains of "the tapping with foot on the floor in the act of keeping time."

Miss Kieckhofer's correspondent states that he has skilled players on the violin and 'cello at times in the evening and they play in trios the music of the masters. Besides this he has a guest, a returned American soldier, who is studying the 'cello. The neighboring lady objects particularly to this 'cello playing and practising, she states that there is a law against 'cello playing in an apartment and that if one wants to practice on that instrument, he must either hire a hall or take to the woods to do so.

Under these conditions Miss Kieckhofer's correspondent appeals to her to know what the law is and what the remedy is to prevent the disturbance

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

of the peace of his home by his cranky neighbor.

In the first place, let me say that the offended party has already stated that she believes there is a law against 'cello playing. I do not think there is, though the player might be indicted on the score of being a nuisance. That would depend a good deal upon the manner in which he played the instrument. In Berlin, I believe, there was, or used to be a law preventing piano practice after ten in the evening. Should anyone persist, the policeman comes and takes him away. I have known piano players for whom I would not have waited till ten. I would have had them arrested at a much earlier time.

However, if a man's home is his castle, which is the popular belief the only thing for the complaining lady in this case is to move into a neighborhood, or at least into another apartment, where they are not musical except when they go out and are solaced in their favorite cabaret by a Negro band playing jazz.

* * *

Here is an incident which may be of some interest to your readers. It illustrates the blindness of many young persons who flock to New York with the idea that a few months study with some magical teacher will prove the open sesame to fame and fortune.

The other day, I received a telephone call. A fresh and vibrant young voice, evidently of a young girl, implored me for information concerning a Carnegie Hall teacher, whose name was barely known to me. As it is more than even a Mephisto's life is worth to recommend any member of the musical pedagogical profession, especially over the 'phone, and as I knew nothing to the credit or discredit of the man whose name was given, I could only suggest that the young woman consult some of her fellow students.

"But," said she, "I am all alone in New York and I don't know anyone. Besides, Mr. (mentioning the name of the teacher that she had spoken of) says he only takes four pupils at a time and his price is beyond what I can pay. I want to take advanced piano but he has started me with harmony."

"How did you come to go to him?" said I.

"Oh, I went up to Carnegie Hall the day after I reached New York and looked over the directory in the hallway. As I couldn't pick out anyone from the long list, I asked the elevator boy, who sent me to the gentleman referred to."

This is the first time I ever heard of an elevator boy being applied to as authority on musical and music teachers.

* * *

Some of the critics in St. Louis are all het up because Ganz, the new conductor of their symphony orchestra signalized his début by performing a fox trot. Ganz it seems took up a composition of the sort commonly known as dance music, which he found so fine that he asked Mr. Frey, the composer, to arrange it for a big symphony orchestra instead of the usual dance orchestra. He then performed it with great success, putting it in a bracket with "The Beautiful Blue Danube" of Johann Strauss, presenting them as fine examples of dance music.

Naturally, it took considerable courage for a symphonic conductor to do this, for most conductors of orchestras would think they were condescending in playing a piece of dance music in a high-class program. The particular piece of music is "Havanola" by Hugo Frey. Competent music critics agree that it is an extraordinary fine example of a fox trot. It was very popular in New York two years ago.

A dance may be if you like commonplace, perhaps even vulgar, yet the music to it may be beautiful, full of exquisite melody and, therefore, have a strong appeal. Give a dog a bad name and you may just as well dispose of him and so it is with music. Label it fox trot or shimmy, or some other ridiculous name, and that would naturally settle it with the cognoscenti and especially with the orthodox critics. However, Ganz is to be praised. He has the courage of his convictions. One thing is certain, he does know a good piece of music when he sees it. However, if the St. Louis critics didn't like it, the audience did.

* * *

The Farrar-Tellegen embroglie threatens to break out again owing to certain legal proceedings and so in spite of the efforts of both parties to have the papers in the case sealed, the press will

no doubt presently be full of details, which will give the Calvinists opportunity to insist upon the degradation of the musical and dramatic stage.

A Boston physician has hurled himself into the situation by disclosing that the trouble with the Geraldine Farrar-Lou Tellegen marriage was that there was too much oxygen in it. The oxygen man, says this doctor, should marry the nitrogen woman or the nitrogen man should marry the oxygen woman. But when two oxygens, male and female, or two nitrogens, masculine and feminine, come together in marriage, matrimonial shipwreck is bound to result. Lou Tellegen, says he, is an oxygen man. He is the doer, aggressive in love, in life, in the arts and professions. Now Geraldine Farrar is an oxygen woman. Thus their wills and desires ran along the same channels. They were both strong, able, animated people, unyielding.

Therefore, says the doctor, trouble was inevitable. Miss Farrar should have taken for her husband a nitrogen man and Lou Tellegen should have allied himself to a nitrogen woman, for the person in whom nitrogen is the dominating chemical is of an easier, more comfortable, pliant and yielding nature.

Evidently, therefore, what you have got to do before you get married, especially if you are in the musical profession is to go to a laboratory and be tested as to whether you belong in the oxygen or nitrogen class. The next thing for you to do is to get your fiancée by some means or other to go to the same laboratory and be tested. If you are of opposite gas constitution, all will be well. If you are of the same gas constitution, the best thing for you to do is to shake hands and sing Tosti's "Good-Bye."

* * *

The old adage, "Say naught of the dead but good" does not seem to appeal to the critic of the London *Daily Telegraph*, who commented on the recent decease of the composer of "Hänsel and Gretel," as follows:

"So old Humperdinck is dead. To all musical intents and purposes he has been dead a long time. I call him old, though he was some way from three-score years and ten. But to me he seemed at least as old as that when I knew him about thirty-five years ago. Then he was a

grizzled old man, who eked out a precarious livelihood by teaching the elements of harmony to recalcitrant pupils of Julius Stockhausen's singing school at Frankfort-on-Main, and added a few odd marks to his eleemosynary exchequer by writing concert notices for the *Frankfurter Zeitung*, at, as it was said, two and half marks per notice. This was long before fame came to him through his one really successful opera 'Hänsel and Gretel,' but after he had performed heroic deeds on Wagner's behalf at Bayreuth."

Well, there have been lots of musicians who grew old and grizzled and wrote notices for the papers and taught but they did not produce a single masterpiece. Humperdinck did and so gave pleasure to hundreds of thousands of old people as well as young people. I think Gatti would tell you that the receipts when "Hänsel and Gretel" is announced are up and far ahead of those when works eulogized by the critics are advertised.

* * *

Reports from London state that Sir Henry Wood has aroused considerable comment in the musical world by stating that music is not for the eye. If the artists were not seen they would perform better and the audience would listen better. Hereupon, a number of musicians have rushed into print to say that if Sir Henry's suggestion were followed, most of the audience would go to sleep, on the ground that there is something splendid pictorially in a great symphony orchestra. They seem to forget how picturesque some of our symphony conductors are, especially when seen from the rear.

Can you fancy how dear de Pachmann would be lost in rendering Chopin for instance if he could not at the same time make faces at the audience?

An amendment might be proposed to Sir Henry's dictum to the effect that there are a number of players of instruments and singers who should be unheard, as well as unseen says your

Mephisto

D'Alvarez, Descendant of Incas of Peru, Flaunts Feminist Colors

Contralto Returns for Season
Here—The Hercules' Choice
of the Woman Artist—
Praise for Mary Garden

HERCULES had ceased to be a boy. He had assumed the *toga virilis*, or, as one might say with no less historical accuracy about a Greek demi-god, long trousers; and it was time for him to choose a career. How he went walking one day to think it over and met two female persons, one lightly clad and eager and bearing the name of Pleasure, or as some say Idleness; the other, slow-stepping Virtue or Work—and how the disposal of his preference between them determined his behavior in the dozen labors which the gods afterward appointed him—all this is an old story. But it is a story which is told anew in each life and with an emphasis proportioned to the dignity of the individual.

The choice of some prima donnas inclines heavily to the side of Pleasure, but Marguerite D'Alvarez is not one of these. Everything seems to go by contraries with this Peruvian contralto. Her grandmother was the last queen of the Inca line; yet she, the singer, was born in Liverpool, England. She is dark in the Spanish style, but her travels have never taken her to Spain. She loves England, but of France she says, "I could sit on a bench on a Parisian boulevard all day long and forget to think of eating." She has the too unusual reputation of being a singer with musicianship, and until this summer she had never been in Germany. When she went at last it was to take the cure at Marienbad, and she returns to America, "Oh, hundreds of pounds thinner!" Finally and most remarkable of all, this exotic woman is a convinced feminist.

"A woman's choice," she believes, "must be very sharply for domesticity or professionalism. Of course there are many woman singers who have large families without their work seeming to suffer, but how about the family? It



Marguerite D'Alvarez, Peruvian Contralto, in Spanish Costume

may look well and happy, but what do we know about its real condition? Is anyone great enough to do two great things greatly in a lifetime? I don't think so. One's love must be for the fireside, small and warm and tender; or it must be for the great public, and then it must be wide and perhaps as thin as wide. Certainly publicity is a cup which inebriates more than it cheers. It often seems to be that all God's chosen, Gentiles as well as Jews, have suffered a dispersal. Why else should one experience a sudden rapture at the sight of some face on a street in a strange land, as though one had just found a part of oneself? On the other hand, how many of the people whom one has known for years are irremediably alien! For the artist, love must be an emotion large and impersonal, clean and cold, sea-tossed and wind-swept.

"I glory in my Inca ancestry, but I know little that is definite about its traditions. To-day aristocracy has cut loose from its social forms. Who pos-

STRAUSS ACCORDED HONORS IN DETROIT

Conducts Symphony in His Own Music—Tribute to Marshal Foch

DETROIT, MICH., Nov. 12.—Orchestra Hall was the scene of a remarkable demonstration on Nov. 7, when Dr. Richard Strauss appeared as guest conductor with the Detroit Symphony. Seldom has a musician been accorded such an ovation in Detroit. The entire audience arose twice in his honor, and recalled him to the stage almost thirty times. The orchestra has never been in better form, and Dr. Strauss brought out all the powers of the players. His beat was incisive, and they responded to it with alacrity. Dr. Strauss' program consisted of three of his best known compositions "Don Juan," "Till Eulenspiegel" and "Tod und Verklärung." In the last number the composer built a series of imposing climaxes majestic in their impressiveness.

Elly Ney, who appeared as soloist at the Detroit Symphony concert on Nov. 3, made an excellent impression in the B Flat Concerto, of Brahms, and was recalled to the stage many times. Mr. Gabrilowitsch's forces also played widely-contrasted numbers, the "London" Symphony of Haydn and the colorful Tchaikovsky Fantasy; "Francesca da Rimini." The Tchaikovsky Fantasy disclosed a vividly portrayed drama, with tremendous climaxes and magnificent color contrasts. This program was repeated on the following evening.

In honor of Marshal Foch, Ossip Gabrilowitsch and the Detroit Symphony gave a French program at Orchestra Hall, on Nov. 6. Estelle Liebling, soprano, was the soloist. Mr. Gabrilowitsch chose the Overture to "Fra Diavolo," the "Danse Macabre" of Saint-Saëns, the Massenet Overture to "Phèdre" and the ballet music from "Faust" for this occasion, and he and his orchestra interpreted all this music with distinction. Miss Liebling sang three Ravel poems entitled "Scheherazade," but achieved her greatest success in a Saint-Saëns aria from "Etienne Marcel," and one by Zandonai.

Duci de Kerekjarto and Charles Hackett gave a concert on Nov. 8 at Arcadia Auditorium. Mr. Hackett was already well known here, and great interest was felt in the local débüt of the violinist. His sonata was one by Tartini, to which he imparted rare distinction; and he was also heard in a Bruch Romance, a "Moment Musical" of Schubert and a Chopin Nocturne. Like his fellow-artist, Mr. Kerekjarto was obliged to give encore after encore. Mr. Hackett delighted his audience in Handel's "Waft Her, Angels," an aria from Gounod's "Romeo and Juliet," and Georges' "Hymn de Soleil." Lester Hodges and Maurice Eisner were the accompanists.

The Music Teachers' National Association will convene in Detroit on Dec. 27. On the opening day there will be a meeting of the past presidents and a dinner, and the convention proper will begin the following day. There will be a luncheon on the following day and a banquet at which Edgar Guest, Detroit's poet, and the Orpheus Club will appear.

A luncheon and organ recital are announced for Dec. 29, and a trip through the Ford factory and a concert by the Detroit Symphony will occupy the last day.

M. McD.

seses is possessed'; sometimes the richest personalities go with the emptiest pockets. If you see me wearing pearls and diamonds, do not suppose that I value them as more than fragments of universal beauty. A fire-engine dashing down a street can shock me with its beauty as much as anything I know. Everyone is predisposed to some particular kind of beauty, and for him to cherish this kind should be for him to deepen his respect for other kinds.

"Just at present I am intellectually most excited by the phenomenon of Mary Garden's directorship of the Chicago Opera Association, with which I am singing this season. There is a still novel beauty in the masculine efficiency with which she is doing her job."

D. J. T.

Dissolving Scenes Open New Field in Opera and Ballet

Nicholas de Lipsky, Designer of Changing Stage Sets for "Dionysus," Says He Is Able to Make Persons Appear or Disappear, Merely by Altering the Lights—Can Substitute Garden Scene for Interior of House—Transformations Are Accomplished, He Explains, by Securing Harmony Between Light, Color and Design—Hopes to Test New System Fully in Pantomime

By P. J. NOLAN

HE development in stagecraft represented by the scenes devised by Nicholas de Lipsky for the Pavlawa ballet "Dionysus," opens a wider field to the composer in the arrangement of operatic or ballet episodes. To transform a mountain gorge into a moonlit lake of sylvan beauty by throwing over an electric switch is already the achievement of the young artist, and in London another scenic expert, Adrian Samoiloff, is performing similar feats. It is surprising to discover, from the explanation of the designer of the two "Dionysus" sets, Nicholas de Lipsky, how simple are the causes which produce so remarkable a result.

"It is merely an arrangement of lights and colors," he explained, when asked about it; and, taking the visitor into his studio, he showed him a small sketch done in pale red and blue colors which overlapped each other and ran riot in broken lines. It resembled a crudely designed combination of the "Dionysus" scenes, a jumble of rocks and trees.

"Look at it through this!" he enjoined, holding out a sheet of red gelatine.

Behold! the trees had vanished, the crudities had disappeared, the sketch was admirable in its order and design. Under the red transparency only the precipitous rocks and canyons of the first "Dionysus" scene were revealed.

"Now see it through this!" and he held up a blue transparency.

There, on the same sketch, was revealed the placid lake scene, with the overhanging trees, and not a trace of the rugged mountain country.

"That's the whole thing!" he exclaimed. "That's all that happens in the theater."

Lights Blot Out Tones

The two sketches are painted on the one canvas and are then separated by the use of lights which obliterate the tones in one or the other. Very simple it all seems; and yet, Mr. de Lipsky says, it is exceedingly complex in the study required for the proper choice of colors for these sketches. "The whole principle is to secure true harmony between light, color, and design," is his explanation. He began the investigation of this subject in Russia some years ago, he says. He was then an art student in the Imperial Arts Academy of Petrograd; and one of his earliest recollections is of observing the effect which changing hues produced upon a scarlet sash, and seeing that beneath a red light its tones vanished, and that beneath a blue light it became black. In order to study the scientific principles

of the operation of light, he entered the Polytechnic in Petrograd. Then came the war, and the revolution, and he was obliged to leave the country. He went to England, and there began to design scenery, and in October, 1920, he came to America.

Mr. Lipsky claims to be the discoverer of his process of transforming scenery, and has applied for patent rights for the invention in America. Others, he said, had worked in various countries toward the same end as he had attained; but the results of their efforts had not been commercially successful. In answer to another question, he said he knew of the work accomplished in London at the Hippodrome in the changing of scenery by Adrian Samoiloff, also a Russian. He did not wish to discuss the system of Samoiloff, however, but he gathered that it was different from his own, as Samoiloff, he thought, projected his light in spots.

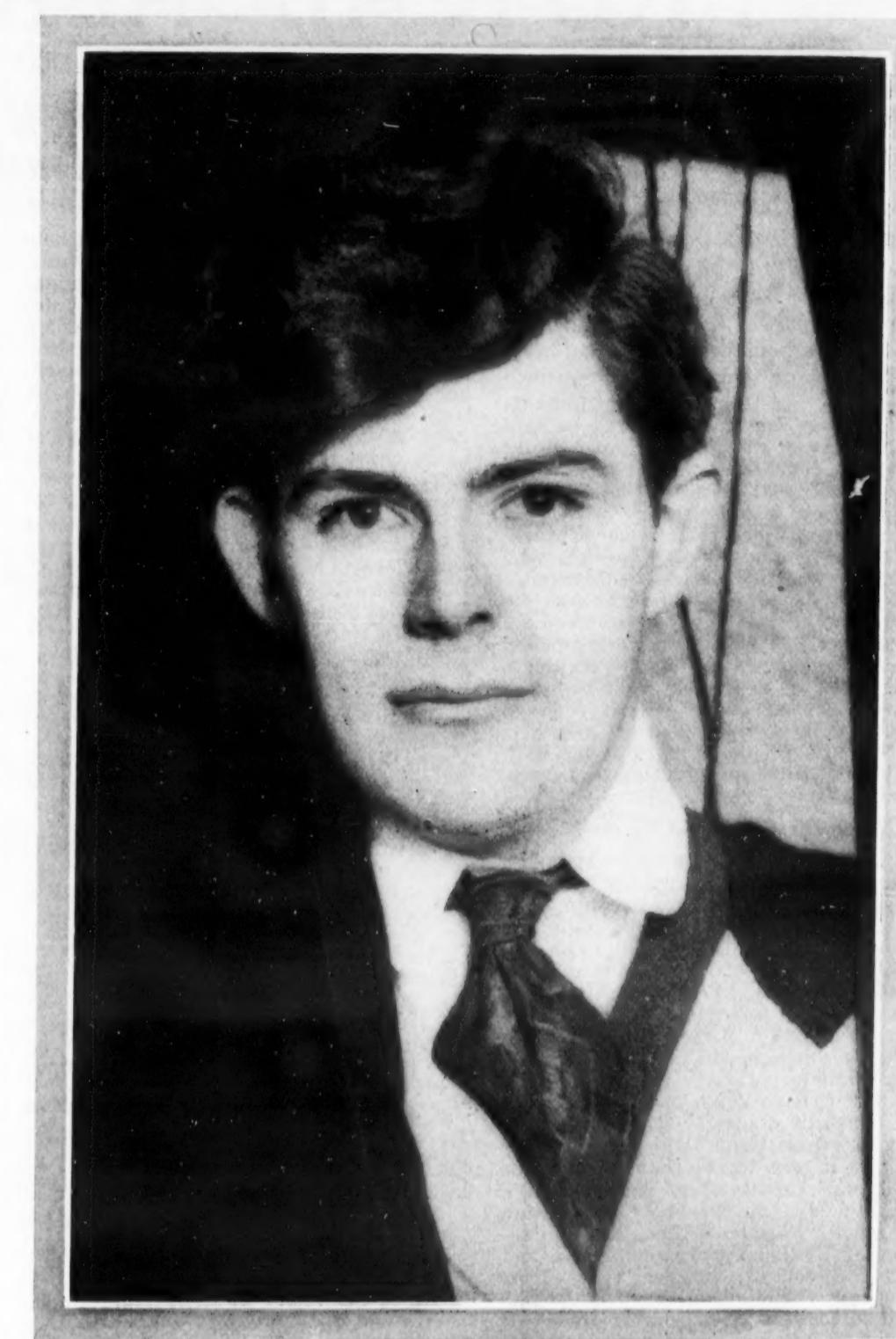
Anxious for Pantomime Test

"There is no limit to the field which this discovery of changing lights opens before us," Mr. de Lipsky continued. "Consider, for instance, what may be done with it in pantomime, or in opera! I am anxious to do something with it in pantomime. The experiments I have so far conducted have shown me that it is possible to make persons appear and disappear on the stage. By the use of the proper lights and colors I can show a stage empty, and in the next instant reveal it crowded with people. Dresses, faces, everything will be invisible at first. The dresses—I will show you!" and he turned a red light on to a stage model close at hand, with the result that the gown on the girl's figure in the center of the stage suddenly became dotted with dark spots. "If we can change the dress in that way, we can by the use of other lights obliterate the figure altogether. The faces? Yes, we can render them invisible also by the use of suitable makeup. The field is absolutely unlimited.

"I can use three sketches on the one canvas. It is quite possible also to change the interior of a house to a garden; but in that case, of course, one must be careful in his choice of furniture for the interior. An ordinary chair, for example, might be difficult; but a divan might easily be changed to represent stone in the second set, and so harmonize with its surroundings in the garden. There is no end to the choice of colors upon which the lights are to play. For a sky I may use magenta for certain effects, and gray for certain other effects. Here is one of the most difficult sketches I have undertaken, because of the vast detail in it and the extreme care required in the choice of colors." So saying, he produced a picture of Times Square, New York. By the use of the transparencies, one obtained two views of entirely different perspective, with the lofty Times Building dominating the scene in each instance.

Escaped Death in Russia

Some of Mr. de Lipsky's transformations were used by the Greenwich Follies in New York; but the two scenes he has contrived for the "Dionysus" ballet are



Nicholas de Lipsky, Designer of the Changing Scenes Which Astonished Spectators of the "Dionysus" Ballet During the Pavlawa Season in New York

on a much more elaborate scale than any he has previously shown. He is at present working upon a design for the production of moving pictures in silhouette form.

Mr. de Lipsky, who was born in Petrograd, was an officer in the court of the Czar when the revolution broke out in Russia, and was assigned, with other members of the corps, to the defense of the British Embassy. For his services on that occasion he received the British Distinguished Service Order. He was

later arrested and told that he would be shot at dawn; but he escaped during the night and made his way to Odessa, and thence to Constantinople. On the journey to Odessa the train by which he was traveling ran into the fire of machine-guns and some of the passengers were killed. Having studied music in Russia, he turned to it as a means of livelihood while in Constantinople. He lost a brother and cousin in the war. His mother and sister are in Petrograd, but he has been unable to get news of them.

Offer Prizes for Best Compositions by Negroes

WASHINGTON, D. C., Nov. 12.—In order to stimulate American-Negro composers to greater effort, the Dunbar Song Leaders of this city have announced a competition for the best musical compositions submitted between now and Jan. 1. The competition is open to writers in all classes of musical composition, and for the best work in each class a prize of \$25 is offered. The winning compositions are to be presented publicly during the second annual Music Week here next spring. Compositions submitted must be in manuscript, must be carefully sealed, with a number which will be sent to the competitor when he sends his name and address, and tells the style of composition he will submit to the Prize Committee in Washington; the chairman of which is Mrs. Georgina Fraser-Goins, 2019 Thirteenth Street, N. W., Washington.

H. Waldo Warner's Suite which won the Berkshire Festival prize. Thus Wellsville is the first city outside New York and Pittsfield, Mass., where the festival was held, to hear this work. It was artistically played, and received with marked approval. An excellent interpretation was also given of Saint-Saëns' Trio in F, and three encore numbers were played.

CHICAGO, Nov. 14.—Herbert Gould, bass, has been engaged by the St. Louis Symphony as soloist in Rachmaninoff's "The Bells," which will be given under the leadership of Rudolph Ganz in the spring. Mr. Gould will also be soloist with the Pageant Choral Society in the presentation of Goring-Thomas' cantata, "The Swan and the Skylark."

Wellsville Hears Warner's Prize Suite

WELLSVILLE, N. Y., Nov. 14.—The Elshuco Trio—Elias Breeskin, violinist; Willem Willeke, cellist, and Aurelio Giorni, pianist, gave the second concert of the Wellsville Musical Club's Course on Nov. 6, when the program included

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MUSICAL AMERICA'S WEEKLY

Look for a New Diaghileff as Possibility of British Ballet Seizes Imagination of London

London, Nov. 3.—"British Ballet" is one of the subjects which is coming in for considerable discussion in London in these days. To begin with, Dorothy Howell's new ballet, "Koon Shee," was recently presented at a Promenade Concert by Sir Henry Wood, and its production in concert form may be said to have served as a point of departure for serious consideration of the form by some of the great critics. The story of "Koon Shee" is one that lends itself to stage development. It is the Chinese legend of the mandarin's daughter who refuses a wealthy suitor, and escapes from captivity to join her lover and die together with him by the hand of a jealous rival. The music is apt and expressive in its relation of the incidents of the tale. It is evident that the dexterously colored score calls for stage action to achieve its full effect, and it is to be hoped that it may be so given with the aid of picturesque dancing and stage accessories.

Would British Ballet Succeed?

Edward Evans, in a recent public speech, declared that he had grave misgivings as to the success of an all-British ballet. Prettiness would be its curse, and prettiness in a ballet is like the decoration on a chocolate box compared with a good drawing. While a thing of beauty is a joy forever, a thing of prettiness is a joy for five minutes, and, insisted the critic, he did not think an all-British ballet would survive its first season. But Ernest Newman disagrees with him. Even if British art suffers from the curse of prettiness, which he does not admit, is it any worse than pretentious intellectual vacuity—the sort of thing exemplified by the Russian "Chout" and the French "Parade"? The feeble-mindedness of British musical comedy is not due to feebleness of intellect in the British race as a whole; and if, when British ballet comes, its curse is prettiness, it will not be because the British as a race want prettiness, but because some manager or syndicate will decree that prettiness they want and prettiness they shall have.

English Diaghileff Wanted

The surest way to artistic ruin is to begin by trying to be British, or, for that matter, French or Russian or anything else. The Russian ballet is to a great extent, Russian in name only, the term a convenient bit of shorthand for a series of spectacles run by Diaghileff, who happens to be a Russian. His purely Russian ballets are no better for being Russian; the others no worse for being non-Russian. When music is successfully "national" it is unconsciously so. If a Greenland poet feels thrilled by Arabia or Persia, he will produce better poetry by dreaming he is there, than if compelled to stay home and sing the sensations of Polar bears sitting on ice floes. If the British ballet composer seek his inspiration in Kamchatka or Bolivia, let him be free to do so. Our producers and artists must play the bowing off their own bat as Diaghileff and his colleagues of the great days did. The coming of an English ballet will depend on an English Diaghileff, as English opera was dependent on a Beecham. We need not lie awake o' nights because our English ballet is likely to be too pretty. What is more likely to keep us awake is the thought that there will be no English ballet at all.

Szymanowski's "Song of the Night"

"Efficient humdrum" is the phrase with which the performances of the Carl Rosa Company have been characterized. "Lohengrin" is reproached for being a "concert in costume," and in "Aida" there was a "general sense of mortemain to the proceedings," though Eugene Goossens' conducting is praised. But if operatic répertoire is none too kindly treated, some symphonic novelties fare better. The novelty at a recent London Symphony concert was Szymanowski's symphonic poem, "Song of the Night," obviously sincere and large in conception, without Wagnerian echoes, and

scored for an exceptionally large orchestra, with triple wind and the rest in proportion. Listeners seem content to enjoy it in bits for the present, to cast anchor in this rich harmony or that firm piece of structure, and "wish for the day." A packed house enjoyed the closing Promenade concert, at which it seemed that Sir Henry Wood might be kept bowing behind a large bouquet of white chrysanthemums until it was time to begin the Saturday afternoon concert, Harold Samuel's performance of Bach's Concerto in D Minor apparently being the most popular thing on a program which included Elgar's "Cockaigne," Beethoven's "Prometheus," and part of Berlioz's "Romeo et Juliette." The first of the series of concerts by the British Symphony, under Adrian Boult's direction, met with the warmest response on the part of the music-lovers of Stepney and Whitechapel. Queues were formed outside the People's Palace on the preceding afternoon—smoking is permitted at these concerts—and the program of four works (Bach's Brandenburg Concerto in G, Butterworth's Epilogue to "The Shropshire Lad," Brahms' Second Symphony, and Tchaikovsky's "Francesca da Rimini") was enjoyed by a record audience.

Roman Success of Costa "Pierrot" Caps a Turin Anti-Modernist Outbreak

Rome, Nov. 3.—Mario Costa's pantomime, "Histoire d'un Pierrot," first heard in Paris in 1893, has scored a great success at its recent performance in the Costanzi of this city. This is regarded as significant, in view of the fact that Mario Costa is one of those Italian composers who literally and typically express the famous Rossinian dictum that music is composed of three elements, melody, melody and still more melody, and that this trend in Italian music has received expected support at the recent Musical Congress of Turin.

Delegates Cry "Viva Rossini!"

At the important Congresso Musicale in Turin, where delegates from every part of Italy have been considering the advancement, by all means, of Italian musical art, a concert was recently organized at the Liceo Musicale in connection with one of the meetings. The program was made up exclusively of compositions by the young Italian modernists, but their music was not appreciated. The public, most of it made up of delegates to the Congress, in the middle of the concert began to cry "Enough, enough! Viva Rossini! Make an end of it!" during the playing by Castelnuovo-Tedesco of one of his pieces called "Alge," for piano, and forced the pianist to retire. Allessandro Longo, one of the delegates, cried: "It is an indecency to offer such music to musicians!" Agostino Roche said: "It is an indignity, an offense to art." Voices called out: "Play 'Traviata!'" And Castelnuovo was applauded when he left the hall, which was a scene of great confusion.

Melody Triumphs Over Modernism

In Rome, while in Turin young modernists such as Davico, Liuzzi, Castelnuovo, Pick-Mangiagalli, Perracchio, Alaleona and others lament this setback to an art which, to quote an unsympathetic critic, "tortures the ears of a too complaisant public with all the power of contrapuntistic oddities, and arid harmonic formulas, lacking thought, idea and emotion, there returns, from time to time, a masterpiece like this of Costa which, though twenty-nine years of age, stands forth as a golden event in the history of music because of its melodic originality, its exquisite good taste, and its moving sensibility, qualities which one would look in vain to find

Novelties at the Recitals

At the violin and piano recital by Peggy Cochrane and Arthur Sanford, the violinist made an excellent showing. Between sonatas by Franck and Mozart a new sonata by Willem Pijper, a follower, in moderation, of Stravinsky, was played. At a recent John Coates recital, the talented singer introduced A. E. Housman's glorious "Epitaph: Ypres, No. 1," in a setting by a Manx composer, Orry Corjeag, heard for the first time, representing an honorable failure on his part to suggest the magnitude of his subject; and at a piano recital by Mabel Dawkins, Herbert Heyner sang five new Shakespearean songs by Roger Quilter, characteristically English and effective. Of interest to Americans was a "first performance" in London of Carl Engel's "Triptych," for violin and piano, played by Violet Waring and Gladys Puttick at Aeolian Hall. A rather free sonata in three movements, discursively written, the work made very pleasant hearing. Piano recitals by Myra Hess, Herbert Fryer, Magdeleine Du Carp—who played Balakireff's "Islamey"—and, at a Queen's Hall Symphony concert, Moiseiwitsch's rendering of the Tcherepnin Piano Concerto, done with consummate skill, also call for mention.

among the music of the young composers gathered in Turin." Mario Costa, who conducted his score, was enthusiastically applauded, as was Ettorina Mazzucelli, the leading dancer, and the artists assisting her.

Great Choir Contests Mark Blackpool Festival

BLACKPOOL, ENGLAND, Nov. 3.—The Blackpool Festival of this year, with its contests in solo singing, instrumental classes and choral work, was uncommonly successful. The silver rose bowl competition showed very clearly the beneficial influence these festivals exercise on the general musical culture of the district, and the great local interest they arouse. The rose bowl class is a sort of super competition, in which candidates who have already secured a first prize in another class compete. The test pieces were: Bantock's three Browning lyrics; Brahms' "Four Serious Songs"; Julius Harrison's three sonnets from "Boccaccio"; Vaughan Williams' "On Wenlock Edge"; Berlioz's cycle, "Summer Nights"; and three songs from Somervell's "Maud." The really thrilling performances were those of the tenor who sang "On Wenlock Edge," and of the winner of the competition, a contralto, who sang the Bantock songs. A vocal quartet competition and a competition of English folk-dance which would have delighted Cecil Sharpe, and piano contests too numerous to be followed, should also be mentioned.

Most important were the great choir contests, and singing such as was heard at the Blackpool Festival cannot be matched in any other European country. The test pieces for ladies' choirs were an arrangement of the Rhine Maidens' Chorus and a Sibelius "Impromptu," heard in the morning. In the evening concert the C. W. S. Male Voice Choir of Manchester, which Mr. Nesbitt, the adjudicator, declared to be the finest company of singers in the North of England, won the male voice chorus' trophy with Balfour Gardiner's "Cargoes" and Bantock's "My Love Is Like a Red, Red Rose." The Halifax Choir won the Parkinson challenge shield and cup for mixed choirs by a remarkable performance of Bach's great motet for double choir, "Sing Ye to the Lord."

Old Traditions Reign in Moscow Opera

Moscow, Oct. 28.—Linaciarski, Soviet Commissary of Art and Drama, has recently declared that while the old traditions control the ex-imperial opera in

Karel Szymanowski



Karel Szymanowski, the Distinguished Polish Composer and Pianist, Whose New Symphonic "Song of the Night" Won Plaudits at a Recent London "Prom."

Moscow and Petrograd, the four "Kammer" theaters are making new experiments. In the "Kammer" of Moscow, all the decorations are in futurist style, and everything performed has a musical accompaniment.

Vienna Revives Kienzl's "Kuhreigen"

VIENNA, Nov. 2.—A successful revival of Kienzl's "Kuhreigen" was a recent event at the Operatheater. The attractive score, which combines a soldier milieu, a court atmosphere, and a revolutionary action in a harmonious theatrical unit, with music which is essentially effective, theatrically, was warmly applauded. Mme. Jeritza was the *Blanchefleur* of the original production at the Volksoper; Mlle. Lehmann sang the part in this revival with warmth and delicacy, while Hofer, a new tenor, sang *Primus*. The stage pictures were admirable, and the orchestra was well conducted by Alvin. Wilhelm Kienzl, the composer, and Richard Batka, the librettist, were repeatedly called before the curtain with the singers.

Jazz Debauching Spanish Folk-Music

SALAMANCA, Nov. 3.—Ten years ago might still hear the old folk-songs sung in the streets of this city. But the cinema has ravaged the Peninsula, and the jazz band has corrupted the musical innocence of the peasant. The Andalusian tango, the *Sevillana*, the *jota* have disappeared, and have been replaced by fox-trots—why not "pig-steps"?—and one-steps. It is sad to see the folk-music of Spain disappearing before the onslaught of these productions of boredom and banality and the absence of all idea.

Both Insignificant

MUNICH, Nov. 2.—The recent performance of a legendary play, "Der Tänzer unserer lieben Frau" ("Our Lady's Dancer"), by Weinrich, at the Residenztheater, was a decidedly conventional affair. The *Dancer*, like Massenet's "Jongleur," enacts his art for the Virgin, and gains the kingdom of Heaven thereby. But his endless monologues were richer in words than in feeling; nor was the incidental music by Bruno Stürmer any better. It was one of those works which lead the dramatic critic to beg the musical critic to review it, because the text is too insignificant; and where the music critic replies by asking the dramatic critic to take it over because of the insignificance of the music. Incidentally, the scenic treatment was worthy of text and music.

Reynaldo Hahn expects to give a Mozart season this winter at the Casino Municipal of Cannes.

LX SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



Suppé's "Boccace," Dauphin's "Le Huron," and a Braunstein "Chant de la Nuit" Entertain Parisians

PARIS, Nov. 3.—Though at the Opéra and the Opéra-Comique none of the novelties promised for this season have as yet put in an appearance, two comic-opera revivals, one of Franz von Suppé's "Boccace," at the Gaité-Lyrique, and another of Louis Dauphin's one-act "Le Huron," at the Trianon-Lyrique, are worth describing. The Suppé score may be said to stand for the triumphal reentry into Paris of the Viennese operetta, for all that its composer, born in Dalmatia, would now be considered a Czech-Slovak. It tells the humorous tale of the amorous adventures of the celebrated Florentine story-teller, culminating in a climax which gives him the hand and heart of a prince's daughter.

Grand Opera Singer in Leading Rôle

The presence of Marthe Chenal as an interpreter of the leading rôle sufficed to assure the success of the work. The beautiful singer and heroine of the lyric drama made "Boccace" the medium of a transformation, singing operetta with verve and spirit, and rousing the audience to enthusiasm. Girier, René Gilbert and Kerny were the burlesque trio, Miles, Gilbert and Marthe Ferrare, Mme. Mary-Hett, and G. Foix and Henry Jullien completed the excellent ensemble. There are few works which have more of the true Viennese fragrance, those graceful, ever-dancing rhythms among which that of the waltz predominates, those sudden moments of languor, and that somewhat heavy comedy which is the opposite of the sparkling humor characterizing the French operetta of the golden age. The luxurious scenic decorations and costumes—especially in the third act, in which Mlle. d'Astra led a ballet skilfully adapted to the music of Suppé's "Poet and Peasant" overture—deserved praise, as did the conducting of André Bloch.

An Operetta with an American Hero

Those American Indians, the Hurons, were all the fashion during the eighteenth century, when Voltaire's famous tale, "L'Ingénue," first appeared. Therefore the lovely Marquise in Louis Dauphin's "Le Huron," did not respond to the love-making of the young and attractive Chevalier, who seemed very wearisome to her in his court costume. The latter, however, disguising himself as the Huron, conducts himself in such a brutal manner that the Marquise is forever cured of a leaning toward savage and primitive methods of love-making. When the Chevalier once more appears in his courtly silks, she is no longer able to resist his tender wooing.

Louis Dauphin wrote his score some forty years ago, but in its revival the work seems as fresh and sparkling as though written yesterday. Its music is full of spirit and gaiety, with some admirable emotional moments, and preserves a distinction which denotes the musician born and the master of technique. The overture, a pasticcio of eighteenth century melodies, is delightful, and the duo, "On aime aussi chez nous," rich in restrained tenderness, rises above operetta requirements into the comic-opera class. A colorful orchestration—how ironic the accompaniment of muted horns meant to evoke the distant American plains!—supports the voices. Mme. Danthesse made a smiling Marquise, the remaining parts being sung by Mlle. Lovens, and by Jouvins and Grégoire. The performance of "Le Huron" was preceded by that of "Traitiata," in which Mme. Zapolska, in the rôle of Violetta, vocalized with perfect virtuosity and an absolute surety of voice.

A French "Song of the Night"

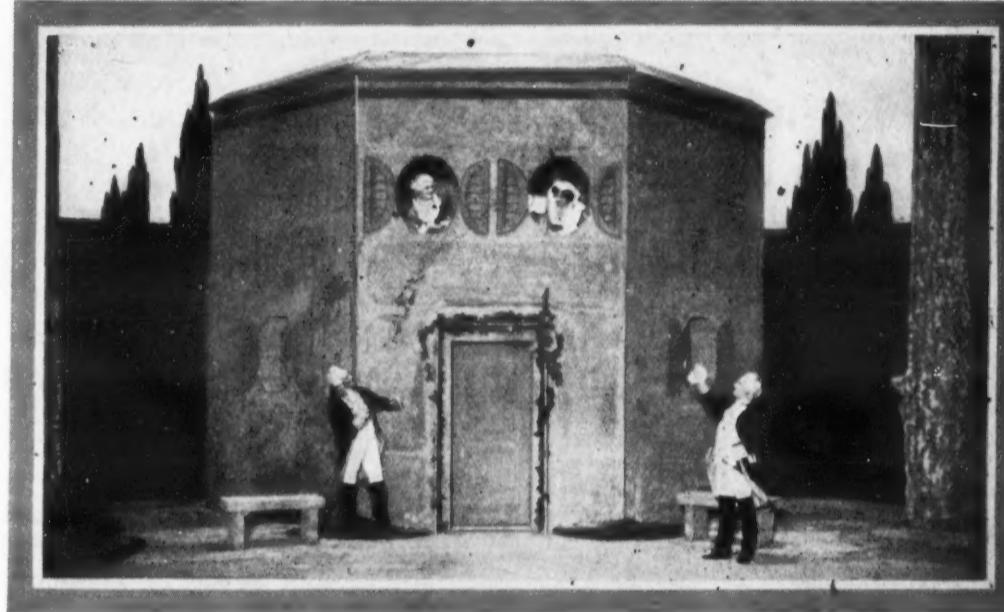
At the first of this season's Concerts-Colonne, Gabriel Pierné presented Pierre Braunstein's "Chant de la Nuit," not so long after the Polish composer Szymanowsky's symphonic poem with exactly the same title was heard in London. In Braunstein's composition—a symphony in three parts—a soprano solo is introduced in the last, to sum up the work,

and establish definitely the impression of profound melancholy which pervades it. The work is a notable one, not alone because of its proportions, but also in view of the abundance, at times excessive, of its ideas, and the tumultuous ardor with which they are expressed. The composer who was killed in battle on Sept. 16, 1914, at the age of twenty-six, has essayed to evoke the troubling mystery of solitude and silence, the agonizing tears of the hours which all of them, wound and finally slay. He has realized

this very happily at the beginning and end of each movement; yet his richness of thought is somewhat compromised by uncertainty of development. It is evident, however, that his was a real talent, and that his premature death has prevented its realization. The two last movements of his work the composer did not live to complete, is so far as the orchestration is concerned, and they have been skilfully and subtly finished by Florent Schmitt. The peoration for soprano, sung by Mme. Campredon, in a

moving manner, made a deep impression, and the singer, Gabriel Pierné and the orchestra were warmly applauded. Interesting, at the second concert of the same organization, was A. B. Bruni's "Deuxième Symphonie," for viols and clavecin, which the Société des Instruments Anciens played admirably under the illuminating compulsion of Henri Casadesus. At the concerts of the Concerts-Lamoureux and the Concerts-Pasdeloup, no novelties have as yet graced the programs. At a recent concert of the Orchestre de Paris, conducted by Georges de Lausnay, J. Brandt-Buys' "Concertstück" for piano and orchestra enabled the conductor to show himself as an admirable pianist, in a work very elegant in style and modern without excess.

Opera Mozart Wrote When Twelve Has First Hearing in Karlsruhe



A Scene from Act III of Mozart's Opera Buffa "La Finta Semplice," Written by the Composer When Twelve Years Old, at Its Première in the Baden National Theater in Karlsruhe

KARLSRUHE, Nov. 1.—The Baden Music Festival in Karlsruhe offered much of interest. There were performances of the works of Baden composers, notably Julius Weissmann and Artur Küsterer, Pfitzner, Schreker and Erich Korngold conducted their own compositions at an "Orchestral Concert of Contemporary Composers"; and, at the National Opera House, the last-named composer also conducted his opera, "The Dead City," and following Richard Strauss' music to "Le Bourgeois Gentilhomme," a work of Mozart's which had never before been played, a first performance after 153 years, the première of Mozart's first youthful opera, written when he was twelve years old, "La Finta Semplice" ("Feigned Innocence") was given.

An Opera Buffa of the Old Sort

"La Finta Semplice" was composed at the wish of the Emperor Joseph II for the Imperial Opera in Vienna—but was only performed once, and that privately, in the personal theater of the Archbishop of Salzburg. The intrigues and hatred of fellow musicians at the Viennese court surrounded Mozart's "Feigned Innocence" with the most unfeigned malice and calumny. These mean natures could not bear to see the twelve-year-old boy succeed as a conductor and composer, and managed to prevent any public hearing of his score. Affligio, the man who had taken over the management of the Opera at the time, a rascal who was later sent to the galleys, even threatened to see to it that the opera was hissed from the boards if it were given.

The Story

The story of "Fa Finta Semplice," as Coltellini's rather vapid text-book shows, is one of the pattern buffo style, and had been greatly improved in the German version prepared by Anton Rudolph for this performance. *Cassandro*, a bachelor, objects to the marriage of his sister, *Giacinta*, to *Fracasso*, a young officer.

The latter's sister *Rosine*, however, manages to make *Cassandro* himself fall in love with her, feigning artlessness and innocence in the extreme, and receiving proposals, in the second act, not alone from *Cassandro*, but from his witless brother *Polidoro* as well. Here the action might as well come to an end, but various burlesque scenes: a duel, a beating, the flight of *Giacinta*, fill a third act. The happy conclusion is brought about by the marriage of *Fracasso* and *Giacinta*. Mozart has conceived his characters as a boy of twelve might. His *Cassandro*, for instance, is not the intriguing woman-hater the librettist intends him to be; but a brutal tyrant. And Mozart's essentially human nature leads him to see only charm and affection in his heroine *Rosine*, and makes him at times forget the mockery and humor of the buffo style.

The Music

The music is an astonishing example of genius on the part of the twelve-year-old boy, and its unqualified success one of the very few obtained by a first performance of the works of this master. The lad has caught the Italian buffo style, combined it with the French "opéra comique" and the Vienna "Singspiel" modes, and shows a masterly technical control. Yet his music is somewhat weak in invention, undeveloped in its melodic and dramatic expression, and is not sufficiently individual, though this is no reproach in the case of a first work, least of all one by Mozart. *Rosine's* first aria, for instance, is sweetly Puccinian, just as some young composer's to-day might be Puccinian; and her aria in E Flat, dreamily yearning, is influenced by Christopher Bach, who, since London, had been the model Mozart revered. The instrumentation of this aria is also of interest, for the composer combines strings and bassoons in a novel manner. There are numerous other numbers which deserve praise, but, all in all, "La Finta Semplice" is a work of adaptation, which does not attempt originality. Already "Bastien and Bastienne," the

second of the youthful Vienna operas, is fresher, more natural, more melodic in a folk-wise way; and in "La Finta Giardiniera," which Mozart wrote when sixteen, the forms of the work begin to extend and round themselves out, and become filled with spirit and movement. "La Finta Semplice" was excellently well presented by Opera Director Cortolezis and Intendant R. Volkner, while Marie von Ernst complied with all the his-trionic as well as musical demands of the rôle of *Rosine*.

Quilter Illumines Shakespeare Comedy

LONDON, Nov. 3.—Shakespeare's "As You Like It" has been drawing packed houses at the "Old Vic," and to connoisseurs the incidental music by Roger Quilter has been a sheer joy. His true métier is making music for a Shakespeare comedy, and some of his Elizabethan song settings are slowly becoming modern classics. In "As You Like It" he has scored his music for a diminutive orchestra, four violins, a 'cello, bass, clarinet, cornet (sparingly used) and piano. One of his early song settings, "Blow, Blow, Thou Winter Wind," a delightful "Heynonny" dance tune, and an arresting unaccompanied sextet, "What Shall He Have Who Killed the Deer," a little masterpiece of rare beauty, call for special mention.

Happenings at Amsterdam

AMSTERDAM, Nov. 3.—Willem Mengelberg has opened the season of the Concertgebouw with a program largely devoted to Mahler, and Richard Strauss' three songs recently set to poems by Hölderlin are to be given this month for the first time at Amsterdam, Rotterdam and The Hague. Dirk Schäfer, while giving a piano recital, not long since, in the big Concertgebouw hall, was obliged to stop because of the noise made by the Mengelberg orchestra rehearsing in a neighboring room. As soon as Mengelberg was informed, he at once terminated the rehearsal in order to allow the pianist to complete his recital. Vocal music will be well represented in Holland this season. The Royal Oratorio Society will give César Franck's "Redemption," and Berlioz's "Te Deum"; there will be a song tournament in Rotterdam in the spring; and there is now about to take place a national choral competition, in Utrecht, in which most of the Dutch choral societies will participate.

At the recent Twelfth Zionist Congress in Karlsbad, concerts of specifically Jewish music, together with art exhibitions, lectures and a Jewish sport festival, made the city seem for the time being the cultural center of a Hebrew Renaissance.

Chaliapine, while in England, complained that the composers favor the tenors: "All the immortal songs have been written for tenors. Could not Gustav Holst, Richard Strauss or Elgar be induced to write for a bass?"

In Bologna, the society "Musica Nova" will give a series of concerts this season devoted to new works by Pratella, Castelnuovo-Tedesco, Guerrini, Orifice, Tommasini, Guarneri and other Italian modernists.

Mme. Blanche Marchesi, having recovered from a serious illness induced by her strenuous life as a singer and teacher, has resumed her Paris lessons for the season.

LEADING DRAMATIC SOPRANO OF THIS GENERATION—Columbus Dispatch, October 19, 1921

PONSELLE'S GOLDEN SOPRANO VOICE THRILLS NEWARK AUDIENCE—Newark Ledger, October 16, 1921

PONSELLE TAKES NEW CASTLE MUSIC WORLD BY STORM—New Castle Herald, October 29, 1921



Photo by White

ROSA PONSELLE
as "Rachel" in
"La Juive"

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PONSELLE, TRIUMPH

Huge Audience Enthuses Over Concert

BY ARCHIE BELL.

Miss Ponselle came, saw, conquered—and even that seems to declare the truth tamely. Space at the hour of this writing prevents many details, which she deserves in any account of such a magnificent achievement as her contribution to the program.

We have heard her praised—but we have heard others praised. Nowadays, an audience must wait and be convinced. After she had sung her first aria, everyone knew he was in the presence of sublime artistry, having the opportunity to hear a vocal miracle. Why enumerate the numbers of her program? There were arias galore and many, many songs, because she was liberal to generosity with extra numbers and ranged through a large repertory, although she told me afterwards that she would have been willing to sing on and on, after the audience felt like beggars for coaxing more. Miss Ponselle liked that audience and it adored her.

Truly a great dramatic soprano with a score of qualities such as perfect diction that too often are lacking in the otherwise great! A voice that reaches a high B flat or C, holds it in a clear vibrant tone like crystal until hearers breathe for her, entirely at her command from a whispered breath to the tones of a huge pipe organ. All of these things and more are hers, including a stage presence and authority that might serve as a model for her elders. One detected the luscious richness of the young Nordica, the brilliancy of a young Melba—and most of all a new personality—Rosa Ponselle.—*Cleveland News*, October 22, 1921.

BY WILSON G. SMITH

Miss Ponselle is the peer of any artist we have recently heard, and the tonal splendor of her voice, used either in dramatic fervor or repressed emotion—as fully demonstrated in the Verdi aria and Grieg's "Eros," not to mention those of gentler mood and coquettish appeal—makes this young artist assuredly one of the elect.—*Cleveland Press*, October 22, 1921.

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Fifth Symphony of Sibelius, Played on Two Stransky Programs, Proves Most Substantial of Early Novelties

At First Hearing in New York, Finnish Composer's Most Recent Work Impresses by Virtue of Directness and Deftness, Though Material Lacks Salient Beauty—MacDowell Dirge Used to Commemorate Dead on Armistice Day—Huberman Only Soloist of Week and Philharmonic Has Field to Itself for Brief Span

ONLY the Philharmonic, which was a lone absentee in the seven days immediately preceding, discoursed orchestral music in the New York concert halls last week. Three concerts, in all, were given by Josef Stransky's sonorous ensemble, the first two being notable for the most important novelty, so far, of the season, the Fifth Symphony of Sibelius, played Thursday afternoon and Friday night for the usual large subscription audiences in Carnegie Hall.

Because of Armistice Day, the Friday afternoon program was altered from that originally announced, so as to begin with "The Star-Spangled Banner," and to include the Dirge from MacDowell's Second Suite, the latter substituted for the "Tannhäuser" Bacchanale played the night before. The Third Philharmonic program brought forward the only soloist of the week, Bronislav Huberman, who played the Beethoven violin concerto, the program being devoted entirely to the music of the great man of Bonn.

A Novelty by Sibelius

Concert, The Philharmonic Society, Josef Stransky, Conductor, Carnegie Hall, Nov. 10. The Program: "Oberon" Overture, Weber; Symphony No. 5, Opus 82, Sibelius (first time in New York); "Bacchanale" from "Tannhäuser," Wagner; "Till Eulenspiegel," Strauss.

Of more substance, and consequently of more moment, than any of the earlier novelties played by the several orchestras in New York this season, the new Sibelius symphony—new at least to New York, though it now is about eight years old and has been performed in Helsingfors, Stockholm, London and Philadelphia—yielded to Mr. Stransky the distinction of introducing to Manhattan the one "first-time" work, which, to date, bears any promise of subsequent rehearsals in other seasons.

Perhaps alone of international musical giants to-day, Sibelius writes true symphonies. The earlier ones, with their Tchaikovskian savor, the Fourth, which baffled many by its austerity, and this latest large work by the Finnish master, all should be acceptable to the formalists.

In his brilliantly written program notes, Lawrence Gilman calls attention to "the forbidding Sibelius of critical tradition" and marshals in array the adjectives which London reviewers, in carrying on the tradition, employed in describing this latest work. For the Londoners, it was "dour," "bleak," "harsh," "sad," "drastic," "severe," "bare," "lonely," "trenchant" and "uncongenial"—"a grim picture indeed," as the program commentator remarks.

On such imperfect acquaintance, one hesitates either to add to or cut athwart such a column of descriptive severities. But to the writer, at least, there was something almost of naïveté in the directness and simplicity of effect of this symphony. Not bleakness, but continuity, characterized the treatment of the themes. These, if a single hearing enabled them to be heard aright, were lacking in salient beauty rather than being cold or drastic or astringent.

The symphony is in four movements, *Tempo Molto Moderato*, *Allegro Moderato*, *Andante Mosso*, *Quasi Allegretto*; and *Allegro Molto*. Of these, the first two, through which is woven a motto theme of bucolic suggestion, proclaimed at the outset by the horn, are played without pause. The second is, in reality, a scherzo. To the writer, these first two movements developed a paucity of material. The slow movement, in which there was much pizzicato, had an almost childlike obviousness, but was not ungrateful melodically. The finale developed a genuine eloquence which tended to elevate the entire work. There was strength and warmth and a forthright mastery both of detail and of line in this concluding movement, and the effect, far from being a glorification of the forbidding, was exhilarating. Mr. Stransky may find ways to impart more of glow and intensity to earlier parts of the work when he plays it again. Without any basis for comparisons, its presentation seemed an adequate one.

Of the other numbers, the "Oberon" Overture was of lovely tonal quality, and the "Tannhäuser" Bacchanale, whatever may be contended with respect to the

tive performance led by Dr. Strauss himself required a certain hardihood. Much of the humor and wistfulness of the composer's delineation were missed from Mr. Stransky's more stressful reading of this enchantingly impish score. O. T.

All-Beethoven Program

Concert, The Philharmonic Society of New York, Josef Stransky, Conductor; Bronislav Huberman, Violinist, Assisting Artist; Carnegie Hall, Nov. 12, Evening. The Program: Overture to "Leonore" No. 3; Concerto in D Major for violin and orchestra; Symphony No. 5 in C Minor, Beethoven.

Lovers of the great master were given an evening of delight in this program, excellently presented by Mr. Stransky and his band, with the distinguished assistance of Mr. Huberman. The extremely difficult first movement in the concerto was mastered by the assisting artist with a grace and ease that brought forth a storm of applause. Mr. Huberman strengthened his hold on the New York public by his artistic work.

The stupendous fifth Symphony was performed with precision and power. In the Scherzo and Finale the conductor and his men rose to really inspiring heights. The audience expressed hearty appreciation of the program and its delightful performance. D. L.

BACHAUS REVEALS NEW SWEEP AND POWER

After Eighteen Years' Absence, Pianist Amazes Audience

Piano Recital, Wilhelm Bachaus, Town Hall, Nov. 12, Afternoon. The Program: "Fantasie in C Major, Op. 17, Schumann; Variations on a Theme by Paganini-Brahms; Sonata in B Minor, Liszt.

After an interval of eight years, Wilhelm Bachaus has come to America for another concert tour, and on his reappearance at the Town Hall last Saturday afternoon he was greeted by an audience which, it should be noted as a matter of record, was one of the most demonstrative audiences seen at a New York concert hall in recent memory.

In the intervening years since his last visit to these shores Mr. Bachaus has made strides in his art that were scarcely foreshadowed in his playing when he was last here. It is true that this advance has been made rather along the lines of technical mastery than in the developing of greater depths of feeling, although it would have been natural to expect the reverse order in view of his close contact with the great world tragedy. His playing was always notable for its virility and the nonchalant ease with which he solved technical problems. There is now an added sweep and power, there is a transcendent command of all the mechanical difficulties the keyboard can offer and with it there is an even more marked air of indifference to them. With the infinite subtleties of tonal

coloring he has never been greatly concerned, nor is he now, which is one reason for the fact that from the standpoint of sheer beauty his playing is less impressive. Moreover, when not painting in bold, broad strokes he has a tendency to degenerate into sentimentality, as was especially noticeable in the last movement of the Schumann Fantasie. Of the first movement of this work, the "Ruins," he gave a reading of imposing breadth and authority; the second movement, however, the "Trophies," to quote again from the composer's designation, he took at so hurried a pace as to produce the effect of a hectic striving for the trophies rather than that of the heroic sentiments inspired by pensive contemplation of them; and this was followed by an opposite extreme of tempo in the last movement. In the Liszt sonata a finer musical perspective was attained and the heroic scale on which it was conceived was reproduced with convincing power.

It was with the Paganini-Brahms Variations, however, that Mr. Bachaus made his greatest impression. These elaborations on an essentially violinistic theme bristle with difficulties that none but the stoutest of heart care to brave. They require a colossal technique, but Bachaus tosses them off with bewildering ease. And in the same spirit of abandon he played the Paganini-Liszt "Cannella" at a tempo rarely hazarded by pianists. This came as his third "encore" at the end, after Liszt's Second Rhapsody and third "Liebestraum." As a fourth he gave a piano arrangement of Richard Strauss's "Ständchen." H. J.

PROGRAM TO AID STUDENTS

Bel Canto Society Presents Program of Music and Dances

The Bel Canto Musical Society, Mrs. Charles G. Braxmar, president, and Lazar S. Samoiloff, founder and director, gave a very interesting afternoon of music and dancing at the Waldorf-Astoria on Saturday, Nov. 12. The aim of the society is to help needy music students and to popularize music by American composers.

Gladys St. John, soprano, delighted the audience with her singing of a group of songs by Fay Foster, with the composer at the piano, and the "Voce di Primavera" of Strauss, David's "Charmant Oiseaux" and several extras, accompanied by Lazar S. Weiner. Samuel Gardner, violinist-composer, who played "Slavonic Fantasie," Dvorak; "Chanson Indoue," Rimsky-Korsakoff, and his own "From the Canebrake" was enthusiastically received and responded with several encores. Mr. Gardner was accompanied by Stella Barnard.

There were several delightful exhibition dances by two artists from the Chalif School, Hazel Reamer and Ann Griffin, which was followed by general dancing. Amelia Bingham and Mana-Zucca were guests of honor and on the reception

committee were Mrs. Lou Axt, Mrs. Charles Baker, Mrs. George Bernard, Mary Duffy, Mr. and Mrs. Clifford Eagle, Mrs. Marion Ebling, Mrs. Charles Enge, Mrs. Oscar Hammerstein, Florence Hays, Mr. and Mrs. T. B. Hilton, Mrs. Maurice Holt, Dorothy Kelly, Mrs. Henry Kreuter, Mrs. George A. Lavelle, Mrs. Katherine Martin, Marie Marinelli, Mrs. Richard Rodriguez, Mrs. Burnet Wenman and Martin E. Corbett.

Olga von Tuerk-Rohn Gives Song Recital at Chalif's

For her song recital, Wednesday evening, Nov. 9, at Chalif's, Olga von Tuerk-Rohn chose four groups of German songs and completed the program with Italian, French and English compositions. Two Richard Strauss compositions opened the program, "Zueignung" and "Nichts." Brahms's "Der Mond steht über dem Berge," "Der Schmied," and "Ständchen" followed, and six Schubert, Loewe and Hugo Wolf songs completed the group. In Italian she sang Paisello's Eighteenth Century "Ehi le tre piedi" and "La Folletta" of Salvatore Marchesi.

The songs in English, which were sung with a slight accent, included Victor Herbert's "I Hear the Trill" from "Natoma." F. R. B.

WERRENRATH GIVES REFRESHING RECITAL

Song Recital, Reinhard Werrenrath, Baritone, Carnegie Hall, Nov. 13, Afternoon. Harry Spier, Accompanist. The Program: "Du bist die Ruh," "Der Doppelgänger," Schubert; "An den Sonnenschein," Schumann; "Ein junger Dichter denkt an die Geliebte," Marx; "Liebesglück," Wolf; "Sous la protection des violettes," Rhené-Baton; "Fleurs d'Amour," Borodine; "Canute son fait le temple," Benvenuti; "O Piccola Maria," Bossi; "Canto d'Aprile," Bossi; "The Last Invocation," "Go Not, Happy Day," "Strew No More Red Roses," "Love Went a-Riding," Bridge; "The Last Song," Rogers; "O Oranges, Sweet Oranges," "Song of the Past," Smith; "By St. Lawrence Water," Branscombe; "Glory and Endless Years," Daniels.

It was refreshing, indeed, last Sunday to listen to the beautiful art of Mr. Werrenrath and note with satisfaction that he remains one of the finest of recital singers who each season come before us in the procession that begins in October and ends in April. Mr. Werrenrath returned to his German lieder last week, his first espousal of them since the ambassadors returned to their respective countries almost five years ago. Once more he proved to the joy of his hearers that he can sing Schubert as can few living singers. His "Du bist die Ruh" was a marvelous example of calm, illuminated by that lovely balanced tone, which has long been a distinguishing (and distinguished) trait of the singer's art. The new Josef Marx song was a worthy novelty, and as an encore at the end of the group Mr. Werrenrath sang the song with which he introduced some nine years ago this gifted contemporary Styrian composer, a beautiful setting of Goethe's "Wanderer's Nachtlied."

Of the modern French and Italian song group—it included one by the Russian Borodine to a French text—there was everything to admire in Mr. Werrenrath's portrayal of the excellent Benvenuti song; the audience waxed enthusiastic over the Signor Bossi's "O Piccola Maria." At the close of these items the Rhené-Baton song was repeated, a slight mishap in the text having upset the singer in his delivery of it during the group.

The present-day English school was represented by the four Frank Bridge songs. We take our hat off to Mr. Werrenrath both for bringing them forward and for doing them so superbly. In sequence, in delivery he won his hearers completely with them. That makes us very happy, for it must prove to him, as it did to us, that audiences like worthy new things as well as new trifles. The prolonged applause after the Josef Marx song earlier in the program also bore witness to this. The second Leo Smith song had charm, the Rogers song, musically unimportant, was vocally very effective. But Gena Branscombe's altogether fetching "By St. Lawrence Waters," one of her new and very sincere songs, sung with an exquisite pianissimo final tone captured the hearts of everyone. Miss Daniels' setting of William Dean Howell's magnificent poem, "Glory and Endless Years," made a brilliant close and quite brought down the house. It seemed to be timely, following the burial of America's Unknown Soldier at Arlington on Friday last.

After the Bridge group Mr. Werrenrath sang the same composer's "Where She Lies Asleep," another perfect exposition of vocal and interpretative art. After the American group, we heard him do Miss McGill's "Duna," Miss Aylward's "A Khaki Lad" and "The House of Memories." The musical standard of the printed program had been high; in the extras it began to totter. Mr. Werrenrath probably believes that an audience must have its ice cream. It may be so. But, as Mr. Taylor said in the *World* the other morning: "Why make the ice cream of cornstarch?" Mr. Spier's accompaniments were of a decidedly fine quality. A. W. K.

Gena Branscombe's new song, "By St. Lawrence Water," issued this autumn, has already met with marked favor on the program of many prominent singers. Among those using it are Reinhard Werrenrath, who sang it at his New York recital at Carnegie Hall on Sunday afternoon, Nov. 13, Florence Macbeth, Penelope Davies, George Reinherr and Mary Davis.

Frieda Klink, contralto, who has appeared with the New York Symphony on tour, will be soloist with the Damrosch forces at Carnegie Hall on Dec. 8 and 9.



Photo by Daguerre Studio

ROSA RAISA

THE WORLD'S GREATEST
DRAMATIC SOPRANO

South America

Has appeared in twenty-seven performances and two concerts in three months.

OPERAS

Norma—*Aida*—*Tosca*—*Lo Schiavo* (from *Gomez*) and *Cavalleria*

THEATRES

Coliseum, Buenos Ayres—*Municipal*, San Paolo—*Municipal*, Rio de Janeiro—*Colon*, Rosario, Argentina

THE PRESS SAID

Raisa: In *Norma*: *Beyond Compare*; in *Aida*: *Celestial*; in *Tosca*: *Divine*; in *Lo Schiavo*: *Ideal*; in *Cavalleria*: *Impressive*

North America

Upon her arrival in New York, November 4, she appeared in concert at Baltimore with triumphal success.

Season with Chicago Opera Association, in Chicago, New York and on tour.

After which she will fill all spring concert engagements under management of R. E. Johnston, of New York.

Italy

Raisa invited by Mo. Toscanini to sing *Norma* and *Vally* at La Scala in Milan in December; declined because of a prior engagement with the Chicago Opera Association.



© Victor Georg

GIACOMO RIMINI

ONE OF THE GREATEST AND POPULAR BARITONES OF TO-DAY

South America

Has appeared in thirty-five performances and two concerts in three months.

OPERAS

Rigoletto—*Gioconda*—*Aida*—*Lo Schiavo*—*Oracolo*—*Tannhauser*—*Falstaff*—*Pagliacci*—*Piccolo Marat* (first performance in South America)

THEATRES

Coliseum, Buenos Ayres—*Municipal*, San Paolo—*Municipal*, Rio de Janeiro—*Colon*, Rosario, Argentina

THE PRESS SAID

Rimini: *His exceptional qualities as a singer and as an artist make his performances always a decided success. Each role is absolutely a psychological study of his personifications. His youth, his wide repertoire and his personality are well known to the public of both continents.*

North America

Appeared in Baltimore, November 4, in a successful concert.

Season with Chicago Opera Association, in Chicago, New York and on tour.

After which he will fill all spring concert engagements under the management of R. E. Johnston, of New York.

Italy

Rimini invited by Mo. Toscanini to sing *Falstaff* at opening of La Scala Theatre in Milan this December. He had to decline the great honor because of his previous engagement with the Chicago Opera Association.

Management: R. E. JOHNSTON, 1451 Broadway, New York

"Low Critical Standards Hindering Music Life in England," Declares Kathleen Parlow

Methods of Critics Becoming a Serious Matter, Says Violinist, Just Returned—Ballad Concerts Also a Grievous Hindrance—Abundance of Music in America Likened to Pre-war Germany

To Kathleen Parlow, who, despite the mushroom crop of violinists of recent years, remains in the ranks of favorite artists, the healthy growth of English music, seems threatened by two cankerous spots.

Miss Parlow has just returned from her native England, where she spent the summer at her home near Cambridge.

"To me, the low standard of English musical criticism is becoming a truly serious matter. This summer I religiously read the English critics, and you would be astounded to see the collection I made of serious misstatements and unforgiveable errors. An example of what I mean is the wholesale and consistent belaboring that English critics gave to American artists. England during the war had little music, and the visits of great artists there since then have been comparatively few; therefore the criticisms to me, seemed to be occasioned by distemper. The cause of this is partly political and partly because the critics resented the advertising methods of the Americans. But it seems to me that criticism should be above this."

"Most of the critics in England are reporters who go to music instead of, say, to an athletic event. I do not believe that English critics could be bought, as they can be in France, but I do believe personal relations make a big



Kathleen Parlow at Her Home Near Cambridge, England, with Toscha Seidel, Who Visited Her There During the Summer

difference and if you know a critic or are a native, it will affect considerably the criticism you receive."

"The state of affairs in Holland is far different; serious criticism is given much more attention there. In England and America, it is quite possible, though not easy for an artist to go on making a success despite the bad criticisms. In Holland it would be pretty nearly impossible, for there criticisms are regarded almost in the light of gospel. If you get favorable criticisms at your first concerts you may be sure you will always face a crowded audience."

Ballad Concerts an Evil

The second weak spot in English musical life, according to Miss Parlow, is the ballad concert.

"They are atrocious," says Miss Parlow. "The songs presented are far worse than 'jazz,' which at least has a character of its own. These ballads are utterly characterless, and their saccharine verses are terrible: love rhyming with dove, and other similar familiar combinations. Of course it is the publishers' fault for pushing them; the artists, too, are to blame, for if they make a stand against the concerts, they would have to stop. But then you know they pay so well, that it is a temptation to accept them, and the best artists do them. As for the audiences—well, though it is a task to get audiences for the better concerts, the ballad series are always sold out, and the halls crowded by suburbanites. I understand they are now taking them into the provinces."

This is an even greater pity, for there the music has been on a good level and such organizations as the Liverpool Philharmonic are doing admirable work."

Otherwise, Miss Parlow found that music in England had not recovered. "It was just beginning to get normal when the coal strike set it back again," she remarks. "The Sunday concerts including many orchestral concerts in London, however, are still very fine."

"It seems, however, that America is getting most of the artists. There is certainly an abundance of music here—fifteen concerts, last Sunday, wasn't it? I'm surprised that the critics can live under it. Conditions here are getting something like Germany before the war. They would give about 600 concerts there a season, until none but the well known artists could get an audience by hook or crook."

Questioned about additions to her repertoire, Miss Parlow said that the only work entirely new she was to give would be the "Symphonic Rhapsody" of A. Walter Kramer. Last year, Miss Parlow gave the first performance of Pizzetti's new Sonata, which raised pandemonium among the critics. Speaking of this, Miss Parlow said, smiling:

"I suppose I'd better keep away from sonatas for a time. It is just as Sir Henry Wood put it to me, 'the critics are constantly after you for something new, and then when you give it to them, they are at you tooth and nail.' As for the Pizzetti work, despite the critics, it is going to live. The best musicians are doing it, and even the lesser rate artists are taking it up. Which shows that it has come to stay, and in ten years, will be constantly played."

During her summer, Miss Parlow gave no concerts, spending her time mainly in practice, reading and gardening.

"My most exciting experience," she declared, "was a flying trip through France on one of those huge Handley-Page's. It was a thrill, I wouldn't have given up for anything."

Miss Parlow will give her New York recital this year at Aeolian Hall, Dec. 7. A tour will then take her across the entire country and she will give more than fifty programs.

FRANCES R. GRANT.

Zoellner Quartet

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A FEW TRIBUTES

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New Orleans Times-Picayune says:

"The organization was one whose superior has not been heard in this city."

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ensemble, and this the Zoellners have to perfection."

Toledo Times:

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DELICATE TINTS IN CASELLA'S PLAYING

Italian Composer Makes Début as Recitalist in Piano Program of Charm

Piano Recital, Alfredo Casella, Town Hall, Nov. 8, Evening. The Program: Sonata, Op. 31, No. 2 in D Minor, Beethoven; Four Pieces, Scarlatti, Five Preludes ("La Cathédrale Engloutie," "Bruyères," "La Puerita del Vino," "La terrasse des audiences du clair de lune," "Général Lavigne"), Debussy; "Evocation" and "El Puerto," Albeniz. Risonanze (Four Pieces—1918; First Performance in America), Malipiero; Onze Pièces Enfantines (a, Preludio; b, Valse diatonique on white keys; c, Canon on black keys; d, Bolero; e, Homage to Clementi; f, Siciliana; g, Gigue; h, Minuetto; i, Chimes; j, Lullaby; k, Galop), Casella. Prélude, Chorale and Fugue, César Franck.

As a recitalist Alfredo Casella, the Italian modernist composer, made his American bow on this occasion and at once charmed his audience with the delicacy and exquisite coloring of his art. He is essentially concerned with the tone qualities and resonance power of his instrument, and his technique is quite adequate to enable him to express his thorough knowledge of the modern piano. His work sometimes suggests the analytical, like that of one who sits down to probe among hammers and strings in

search of new effects. Only it is not done for the sake of effect, but for the music. Casella is very serious, a quiet and reserved personality on the platform, in spite of his revolutionary flights in the study. There was very little of the revolutionary in this recital, very little to suggest anything more than the Debussy period. It pre-dated the "Six" and some of the Scarlatti scarcely seemed "out of school." It was all very delightful; at times very beautiful.

Mr. Casella has a lightness of touch that comes as a great relief after the "pianists of power" who strive to decorate the average season. He is an artist who paints atmospheric pictures in water colors or pastels. He is amazingly deft, and for all that he keeps down the high lights and translates the sun into mellow gold of a soft quality, his palette is by no means limited. He trades in subtle nuance; his spells are sometimes whispered. The Scarlatti was exquisitely played, the notes rippling out like separate pearls. His methods did not suit everything on his program; or rather were they a little out of key with conceptions previously formed. Thus some of the Debussy came in for transformation. The Malipiero fragments were but jottings in resonance, and interesting as such. The group of small pieces from the pianist's own pen were equally light,

several of them agreeably melodic; most of them scrupulously rhythmic. Modern in idea and treatment they were of a quality to hold the interest. The Canon on black keys was a fascinating bit. The Bolero was refreshingly unlike the conventional bolero. The Siciliana was another notable number.

The Beethoven, the pianist approached with earnestness. It became a work of poetic beauty; subdued like the rest and a little Italianate. Only at the close of

the program, in the César Franck number, was the general soft tone of the evening relieved. There was more strength and force in the Prelude, Chorale and Fugue. The audience remained to applaud and were rewarded with Chopin's D Flat Major Prelude as encore. It would be interesting to hear Casella in a program of Chopin. It would be as fairy-like as spun glass, and perhaps, like spun glass, a little cold.

P. C. R.

RUFFO IN ST. JOSEPH

Assisted by Nyiregyházi, Pianist, Baritone Opens Concert Series

ST. JOSEPH, Mo., Nov. 12.—Titta Ruffo, baritone, and Erwin Nyiregyházi, pianist, were presented in joint-recital on Oct. 31, in the Auditorium. The concert was the first of a series to be managed by Mrs. Francis Henry Hill.

Mr. Ruffo presented the "Carmen" Toreador Song and the "Largo al Factotum" from "Barber of Seville," as the most exacting numbers on an excellently arranged program. Mr. Nyiregyházi played the "Etude Héroïque" of Leschetizky, two Chopin numbers, and the Liszt "Rigoletto" paraphrase. G. H. S.

SAN ANTONIO, TEX., Nov. 5.—Mary Jordan, contralto, plans to reside here with her husband, Major Cresson.

PITTSBURGH HAILS VISITORS

Easton, Martin, Mukle and Fanning Heard During Week

PITTSBURGH, PA., Nov. 12.—The new May Beegle series of concerts opened in Carnegie Music Hall on Oct. 30, with Florence Easton, Metropolitan soprano, and Riccardo Martin, tenor. Both singers have been heard here in opera and their audience was an enthusiastic one. Cornelia Rider Possart accompanied for Miss Easton and Huber Carlin for Mr. Martin.

The second of the popular concerts this season brought May Mukle, cellist, and Cecil Fanning, baritone, to Carnegie Hall on Nov. 4. A Pittsburgh pianist, Carl Bernthal, accompanied Miss Mukle. H. B. Turpin played for the baritone.

The Tuesday Musical Club celebrated its President's Day last week with a program in Memorial Hall. Ethyl Hayden, soprano, of Washington, Pa., made her first appearance here this season. Edward C. Harris, a local pianist, accompanied her, and on the program was one of his compositions dedicated to Miss Hayden.

Giuseppe Creatore conducted the orchestra of the Grand Theater here last week. R. E. W.

FORM CAMDEN SOCIETY

Operatic Organization Recently Founded to Encourage Local Talent

CAMDEN, N. J., Nov. 10.—What promises to be one of the most important local musical organizations, is the newly formed Camden Operatic Society. The society has been founded by a number of prominent musicians with the object of developing worthy local talent by affording opportunities for stage experience. Weekly rehearsals are now in progress, and membership is open to all who are seriously interested. The first production planned is Gounod's "Faust." This is the most ambitious undertaking, musically, that Camden has ever seen.

The officers of the society are Adam R. Sloan, president, and Thomas K. Henderson, secretary and business manager. A vice-president is yet to be elected. The preparation and training is in the hands of Lewis James Howell, baritone of Philadelphia. It is stated that a conductor of national prominence will direct the final production.

At the Third Regiment Armory on Nov. 2, an elaborate program was presented consisting of numbers by Erma Taylor, soprano; Myrtle Eaver, pianist; Harry Sands, tenor; Frederick Delano, baritone; Miriam Lippincott, reader; an instrumental quartet, Francis J. Lapitino, harpist, and Arthur Fields, comedian. The concert was for the benefit of the Camden posts of the American Legion and Veterans of Foreign Wars. It was managed by Francis J. Lapitino. A. D. P.

MARTINELLI OPENS SERIES

Tenor Heard at Peninsula Club's First Concert in Newport News

NEWPORT NEWS, VA., Nov. 12.—No visiting artist here has received a greater ovation than that which greeted Martinelli when he opened the Peninsula Music Club series on Nov. 3. At the close of his final group, consisting of Neapolitan songs, the audience, which crowded the Academy, applauded until he had given three favorite arias. Particularly interesting were a group of Vanderpool numbers and songs by Ward-Stephens, sung in English. Salvatore Fucito at the piano contributed to the artist's success. Kitty Beale was the assisting artist.

An innovation of the season is a "student membership" which entitles students in the High School to seats unsold on the night of the concert, at a nominal fee.

The appearance of the Aborn Opera Sextet at the Liberty Theater at Fortress Monroe drew a responsive audience. Madaline Bossi did good work, and the tabloid version of "Faust," presented at the conclusion of the program, was especially well received.

C. F. L.

GRACE KERNS

American Lyric Soprano

IN DEMAND for FESTIVALS and CONCERTS

WORCESTER FESTIVAL

"Grace Kerns sang extremely well. Her voice is particularly effective in the medium range."—Worcester Evening Gazette, Oct. 7, 1921.

"Grace Kerns is a dependable soprano, with a bright and agreeable voice, which has the purity her music demanded."—Worcester Daily Telegram, Oct. 7, 1921.

KEENE FESTIVAL

"Miss Kerns won recognition the moment her beautiful voice was heard. Listening to her superb tones, laden with feeling and expression, left nothing to the imagination, but impressed her hearers that what she sang did not give forth the words of her own lips, but rather that she was uttering the words of her own lips. Surrounded with masses of sustaining harmony, her voice passed thrillingly from register to register as the words and meaning of her solos were unfolded."—Keene Evening Sentinel, May 28, 1921.

HALIFAX FESTIVAL

"Miss Kerns' singing of 'Depuis le jour,' from Charpentier's 'Louise,' placed her easily beside Sembrich for crystal clarity and purity of tone. It was faultless lyrical beauty. Miss Kerns is the finest lyric soprano we have yet heard here."—Halifax Evening Echo, April 13, 1921.

IN CONCERT

"Grace Kerns, soprano, has sung here many times and we are familiar with her voice and style. She has never sung better than she did in 'O Country Bright and Fair.' She was facile and ringing and there was lovely tonal quality throughout."—Pittsburgh Sun, March 3, 1921.

"Miss Kerns is the possessor of a voice of rare quality and range, her high tones ring clear and true and her diction is a joy."—New York Telegraph, Jan. 28, 1921.

"A soprano, who sang as if it were for the mere joy of singing, gave a recital in Aeolian Hall last night. Grace Kerns has a voice of sympathetic appeal. She was eloquent, proving herself a splendid interpreter in the Schubert and Schumann songs."—New York Evening Mail, Jan. 28, 1921.

REMAINING AVAILABLE DATES THIS SEASON AND SPRING FESTIVALS, 1922, NOW BOOKING

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AEOLIAN HALL, N. Y.



Music's History Shown in Unique Pictures

Rebekah Crawford of New York Builds Up a Remarkable Collection in Which Progress of the Art Is Reviewed from the Days of Palestrina—Comprehensive Library and Stereopticon Views Included—Frieze by Albert D. Blashfield Displays Many Large and Small Etchings—Collection Used to Train Children in Music—Foreign Offers Refused, as Miss Crawford Wishes to Preserve Exhibit for America

BEYOND the walls of the recital halls in America, there are many musical devotees, whose names are unfamiliar to the public, but who are giving their life-long service toward the furtherance of art. This service may take varied forms, perhaps the accumulating of musical data, the collection of material and manuscripts for the aid of artists or any other branch of activity; but it is helping to build up artistic life as potently as is the work of the virtuosi.

For instance, this country contains what is probably the most complete collection in the world of pictures of musical subjects. This remarkable collection represents a half-century of work on the part of Rebekah Crawford, a music teacher, and a pioneer in the teaching of music to children. When one visits the home of Miss Crawford, one feels immediately that one is in the presence of a august company. The walls are lined with pictures, each reminiscent of the progress of the world's music, and significant with suggestion of the development of the art.

Beginning with Palestrina, the pictures review the history of the art for five centuries, coming down to the moderns as far as Debussy, d'Indy, and among Americans, Foote and MacDowell. They are ranged chronologically, and as one passes from composer to composer, from period to period, the dawn and evolution of music are understood with more vivid and immediate impress than through the reading of any historical or literary work.

Frieze by Blashfield

Of striking interest is a frieze of twenty-nine large etchings, and about ten smaller etchings, which show episodes in the lives of the composers. This frieze was planned by Miss Crawford and her sister, Alethea, now dead, who was her companion worker in the collection, and was executed by Albert D. Blashfield, brother of Edwin, and one of the most prominent etchers of his day. In the various corners of the rooms are several little shrines, devoted to great musicians. In one nook is Beethoven in many moods—in the passion of the storm, walking in the fields, and in other famous moments of his life. Here is a corner devoted to Paderewski; another to Handel, and here is a "Parsifal" corner, with part of the cross used in the first performance, and pictures of the Grail cup and spear.

The collection includes also a comprehensive and rare library of musical books, and several hundred stereopticon views, with a collection of accompanying lectures. Miss Crawford, with her sister, produced a number of books on music, among which are "Musicians in Rhyme for Childhood's Time," "Letters from Great Musicians to Young People," "Imaginary Letters from Great Musicians," "Music's Art and Glory in Picture and Story," and "Musical Message."

WE have in preparation a special series of Concerts presenting Musical programs of an educational and entertaining character. Details may be obtained upon application to H. B. Schaad, The Aeolian Company, Concert Department.



Portrait by Muriella, N.Y.

Rebekah Crawford, Who Has Built Up a Unique Collection of Pictures Showing the History of Music

Of the first of these, Miss Crawford tells the interesting story of how she went down to Gustave Schirmer, original head of the publishing house, and said to him, "I want to tell you a secret."

"Go ahead," he replied, "I promise to keep it."

"Then listen," said Miss Crawford, and she repeated to him,

"The great Johann Sebastian Bach Was born in German Eisenach."

"That is enough," said Mr. Schirmer, "I was born in Eisenach myself. Bring me down all the rhymes, and I will publish them."

And that is how the "Musical Rhymes," since read by and taught to children throughout the country, were published.

Teaching Children to Know Music

The story of the origin of the collection is interesting. In 1870 Miss Crawford and her mother and sister organized a school in Brooklyn, which became one of the pedagogic landmarks there, and continued in existence until 1911. The musical work of the school was in the hands of Miss Rebekah Crawford, who had been a student of William Mason. At the time that the Damrosch concerts for young people had begun, Miss Crawford, at the request of the parents, took some of the children to these concerts. She found, however, that with a previous pictorial lesson they could appreciate the music far more fully. She ordered the frieze, and also had stereopticon views made of the pictures. Her plan was to bring the children together in the afternoon, when they would play the simpler works of the composer chosen; then she would invite some master to come and play a larger work, and she would throw pictures of the musician's life on the screen.

She found that as a result the children began really to appreciate the music they had taken part in. Thus her work began, and for almost half a century the collection has grown, until today it is probably unique of its kind. During the course of its collection, Miss Crawford made many trips to Europe, and went from one musical landmark to another, getting material at almost every spot. In Germany, she relates, another collector who had also been doing similar work, offered to buy her entire collection. But Miss Crawford, who felt that the work must never leave America, declined. In London, the British Museum also wished to purchase part of it, but again she refused.

Would Preserve Collection Intact

It is Miss Crawford's great desire that the collection should be preserved intact, grow and continue to be an educational inspiration. During her half-century of teaching, hundreds of students have grown to love and honor composers and their music, through the visual impress of them inspired by these pictures, and through her progressive methods of teaching, which mark Miss Crawford as

a pioneer. That this collection, intact, will go to some institution where it will continue to have its influence, is her wish, and as she hopes to see it permanently housed during her lifetime, she intends to present it to some such public institution. The Corcoran Galleries at Washington have requested the frieze, but as Miss Crawford believes that the entire design of the collection and its effectiveness would be lessened by breaking it up, she does not wish to divide it. Other institutions have also requested it, and when she finds a home in which the pictures will remain together in the chronological order in which they were planned, she will give the collection for its use as a great educational influence, and where they will be, she hopes, the beginning of a greater monument for music and musicians.

FRANCES R. GRANT.

RAYMOND HAVENS GIVES PIANO RECITAL IN N.Y.

Demonstrates Gifts in Program of Compositions in Antique and Modern Styles

Raymond Havens, pianist, who hails from Boston but who has been heard before in New York, gave a recital in the Town Hall on the afternoon of Nov. 7. Beginning with two arrangements by Respighi of Sixteenth Century compositions by unknown composers, Mr. Havens played a Bach Suite, Schumann's "Carnaval" and a group of modern pieces.

Throughout the program, Mr. Havens played with fine, musical tone and intelligent insight into the varying moods of his numbers. The two early Italian pieces, a Siciliana and a Villanella, were of considerable charm and they were given in antique style which brought out all their possibilities. The Bach Suite was particularly well played especially the Sarabande, and the "Carnaval" also demonstrated the artist's ability in the matter of differentiation of dynamics and tone color. In the final group, the Berceuse from Stravinsky's "L'Oiseau de Feu" was an interesting bit of tone-painting, and Ravel's "Ondine" was given with clarity and feather speed in the passage-work. Mr. Havens' playing is such as to command respect at all times on account of its conservative excellence.

J. A. H.

DENTON, TEX., Nov. 12.—A joint-concert by Reed Miller, tenor and Nevada Van der Veer, contralto, on Oct. 18, was the opening event in the annual course given at North Texas Normal College.

INVOCATION TO LIFE

For Concert Programs

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F. H. Martens

Life, O Life!
Give me thy brimming bowl!
Give me thy wine and roses,
Before my brief day closes,
Lo, I will pay the toll!

Life, O Life!
Give me thy heart and soul!
Give me today to capture
Thy passion and thy rapture;
I will have found my goal!

Life, O Life!
Grant me what I implore!
That on thy flood tide foaming I die,
Not in the gloaming of pallid mem'ries homing,
To dim ob'livion's shore.

A BIG BROAD STIRRING NUMBER

and

THE MASTER SONG

of

CHARLES GILBERT SPROSS

Published for high, medium and low voices by

THE JOHN CHURCH COMPANY

Cincinnati

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London

PIANO ART OF DAI BUELL SHOWN IN N. Y. PROGRAM

Town Hall Audience Hears List of Interesting Works, Including Modern Group

Dai Buell, pianist, who has been heard frequently in New York, gave a recital in the Town Hall on the afternoon of Nov. 9, presenting a well-made and interesting program. Beginning with Mozart's C Minor Fantasia, Miss Buell leapt, by contrast, into Schumann's Fantasie, Op. 17. The second group consisted of works by Chopin and the third of modern pieces.

Miss Buell plays with a large tone which is not invariably musical, nor is her pedalling above reproach, but she has facile technique, as exhibited in the F Minor Etude of Chopin, which she played too fast to show the composition at its best, although it was given with perfect clarity. In the Waltz, Op. 64, No. 2, she also took the second theme too fast, but then most pianists do. The Larghetto from the F Minor Concerto, arranged by Reinecke, was the best, all around, of the Chopin group. In the final group, Ravel's "Jeux d'Eau" was played with the vague atmosphere it demands, and the Saint-Saëns Toccata brought her program to a brilliant close.

J. A. H.

POETRY EVENING GIVEN

Katherine Tift Jones, Disease, and Mark Andrews, Pianist, Heard

A program of readings by Katherine Tift Jones, assisted by Mark Andrews, composer-pianist, was given at Steinway Hall on Monday evening, Nov. 7. Miscellaneous works of Rupert Brooke and Joyce Kilmer; two sonnets of Mrs. Browning, and a scene from Shakespeare's "Henry VIII," made up the first part of the program.

Mr. Andrews played his own "Irish Suite," comprising five sections, characterized by folk-rhythms and affecting a ballad style at moments. Of the parts played, that styled "Lullaby" was tenderly effective, and the whole exhibited much spontaneity of expression and was well harmonized. The pianist also contributed the musical accompaniment by Liza Lehmann for Miss Jones' reading of Oscar Wilde's whimsical "The Selfish Giant." Alfred Noyes' "The Highwayman" proved thrillingly effective, as interpreted by the disease, to an original musical "setting" by Mr. Andrews. A skit, "Modern Musical Realism," and a reading in Negro dialect completed the program.

Mme. Schumann Heink, who is in California, appeared on Nov. 4 as soloist with the Los Angeles Philharmonic; on Nov. 7, she sang in San Diego, and on Nov. 11, in Santa Barbara. In the week beginning on Nov. 14, she appeared in Long Beach, Santa Monica and Los Angeles. Her other appearances will include: Fresno, Nov. 21; Stockton, Nov. 23; Sacramento, Nov. 25, and she will conclude the month in San Francisco and Oakland. The Pacific Coast tour will be continued in December.

BEETHOVEN ASSOCIATION BEGINS SEASON

Bauer, Huberman, Graveure and Kindler in First Program

Concert, The Beethoven Association, Aeolian Hall, Nov. 8, evening. The program: Sonata in D Minor, Opus 108, for Piano and Violin, Brahms, played by Harold Bauer and Bronislaw Huberman; Songs, "Nicht mehr zu dir zu gehen," Brahms; "Dass sie hier gewesen," Schubert; "Röselein, Röselein," "Schöne Wiege meiner Leiden," Schumann; "Orpheus," Schubert, sung by Louis Graveure, Baritone; Trio in B Flat, Opus 97, for Piano, Violin, and Cello, Beethoven, played by Mr. Bauer, Mr. Huberman and Hans Kindler.

Not until they assembled in their seats at Aeolian Hall did those who made up the large audience at the first of the Beethoven Association's new series of concerts learn the identity of the "distinguished European violinist" announced to play in the opening and closing numbers of the program. Admirable artist that he is, Mr. Huberman was somewhat overshadowed by Mr. Bauer in the Brahms sonata, never very grateful to the violin, and the pianist also had the lion's share of attention in the Beethoven

trio, which has been played more smoothly by regularly constituted chamber music organizations, but which had more than a few moments of transcendent beauty.

Mr. Graveure's artistic and vivid singing of the Brahms, Schubert and Schumann songs will linger longest with those who heard this program. It erred, perhaps, on the side of sentimentality,

and it is not in such music that the baritone's stinging brilliant voice finds its most effective tonal employment, but there was much that was satisfying in the exemplary control of shading and dynamics and in the velvety soft-voice work which characterized Mr. Graveure's intelligent and eloquent interpretations. The Schumann "Röselein, Röselein" was repeated. Mr. Bauer's accompaniments were of the beauty of tone inseparable from his piano art, whether as solo recitalist or ensemble player. O. T.

UNUSUAL GIFTS SHOWN BY MADELEINE MACGUIGAN

Young Violinist Greeted by Salvos of Applause in Recital at Carnegie Hall

Madeleine MacGuigan, well remembered from a début recital early in 1920 and a previous appearance at one of the Stadium concerts, was greeted by an unusually large audience at Carnegie Hall the evening of Monday, Nov. 7. Enthusiasm rather outran discretion, and not only were there salvos of applause at the end of each number, but whenever there was a pause in the violin

music during the progress of the longer numbers, some one always started a rally that obscured the excellent playing of the accompanist, Maurice Eisner.

Mrs. MacGuigan, whose platform appearance is that of a very pretty girl in her early 'teens, again disclosed exceptional gifts. She played with much dash and vivacity, brilliance of tone, and exceeding fleetness of finger. Her technique sometimes ran away with her, and there was more of virtuosity than there was of euphonious accuracy, particularly with respect to double-stopping. Nor was there much suggestion of a search

into the heart of her numbers for something beyond their surface musical values. An exception must be noted for Chausson's "Poème," which was not without a poetic nimbus, as played. Other numbers included the Paganini D Major Concerto, Mendelssohn's "On the Wings of Song," a Ballade and Caprice by Nana-Zucca, Bazzini's "Romance des Lutins," Belov's "Auf'n Priechchok," listed as a first performance, an Irish air presumably arranged by the violinist, and the Saint-Saëns "Romance Capriccioso."

It is because Mrs. MacGuigan has possibilities far beyond most violin concertizers of her sex (and in a very considerable measure already has realized them) that one wishes she could undergo a severe re-grounding as to accuracy, and could find the way to fuller intellectual and emotional use of her unusual talent. O. T.

Cecil Arden, contralto of the Metropolitan Opera Company, has been engaged for appearances on two consecutive days at the next Spartanburg, S. C., festival. She will be heard as soloist with orchestra and as *Lola* in "Cavalleria Rusticana."

E. ROBERT SCHMITZ

THE INCOMPARABLE PIANIST

Warmly Received on the Pacific Coast



The San Francisco Examiner, Oct. 24, 1921.
SCHMITZ' ART IS REVEALED AT RECITAL

French Pianist Charms Large Crowd in Scottish Rite Hall by Interpretation of Old Masters

By REDFERN MASON

E. Robert Schmitz, the French pianist, is known as a musical modernist. But his modernism is based on no anarchistic repudiation of the past.

He remembered that this old music was written for the predecessors of the piano, and not for modern grand, and it came tripping from his fingers with such an airy daintiness that, if the Marquise de Sevigne could have heard him, she would have thought she was listening to one of the great c'avecinsts of her own day.

Unleashed Thunders

But in the Bach *Fantaisie* and *Fugue* in G minor—in Fantasie especially—he showed that he can unleash the thunders.

In this he was justified, for, not only was the work written for the organ, but Bach, in his writing, foresaw the instruments of today. One might go further, indeed, and claim Bach as the first of the modernists.

The Chopin group showed a keen appreciation of the change in aesthetic outlook, which the great Pole conveys in his music. That laya-like beginning of the "Revolutionary" Etude and the great octave passage of the A flat Polonaise are poetic realism, and if, judging by the Scarlatti and the Couperin, the audience thought they were in the presence of a weaver of fine shades and half lights, Schmitz's playing must have been a startling awakening.

Many-Sided Artist

The fact is that he is a subtle and many-sided artist and gifted with a nervous intensity that enables him to wield Thor's hammer as well as to work enchantment with the wand of Titania.

With Mariotte's "Factories," the pianist definitely entered the domain of modernism. The work is at once a picture and a symbol. It suggests a scene like the great steel works at Bethlehem, with the clanking of hammers and the staccato striking of rivets. The human element is suppressed. Man is the slave of the machine and his plaints are inaudible.

Mariotte did not intend his music to be beautiful, he did mean it to say something, and he has succeeded.

Each phase of art is legitimate, and the intelligent music lover will take for his guide the words of the Council of Trent, when they were confronted by such musical innovators as Palestrina and Allegri: "Non impedias musicam" — "You shall not hinder the development of music."

Schmitz is a musician with the soul of a poet and the

sympathies of a psychologist. He loves the past, but he belongs to our own generation. He has all the more power of persuasion because of the exquisiteness of his art.

It cannot be objected to him that he likes the iconoclasts because he does not understand the sculptors. He knows that music must speak the spirit of the age, and he has the gift to make it do so.

The San Francisco Chronicle, Oct. 5, 1921.
SCHMITZ' STRIKING PERSONALITY ADDS TO HIS ART

Pianist's Hearers Stimulated by Contact With An Original Mind

By RAY C. B. BROWN

Those who have heard E. Robert Schmitz in his four explanatory recitals, brought to a conclusion last evening in the Hotel St. Francis, have felt the stimulation of contact with an original mind and a kinetic personality. He is, in the best sense of the word, a modernist—that is, a man sharply sensitive to the spirit of his age and responsive to subtle manifestations. It takes a modernist to understand the ancients, for historical insight is only a backward excursion of the creative imagination. This understanding Schmitz possesses to an uncommon degree and his keenly analytic mind discovers the modernity in Bach as well as the latent classicism in the extravagancies of the futuristic composer.

In him one finds the rare combination of the poet's delicate perception of beauty and the scientist's exactitude in analysis. Intuition and logical reasoning work harmoniously in his mental processes. His judgments are finely poised because the enthusiasm of the explorer in aesthetics is balanced by the caution of the philosopher.

As a pianist he displays admirable qualities both as a virtuoso and an interpreter. A brilliant technician, he copes easily with bristling difficulties and maintains a masterly control of dynamics. His interpretations are cerebral rather than romantic, intellectual rather than emotional, and reflect the quality of his mind. An acute sense of proportion makes his readings remarkably clear in design, and his feeling for form is that of the truly great artist.

Modernism, old as it is in origin, still needs its missionaries among a public somewhat bewildered at its contemporary outbursts. Schmitz is such a missionary, equipped for his task with knowledge, insight, sympathy, humor, tolerance and patience. His comments are always illuminating, his explanations fresh in metaphoric figures and his apothegms wittily fashioned.

The San Francisco Journal, Oct. 24, 1921.

SCHMITZ CONCERT WINS AUDIENCE

Program Intellectual, Logical and Complete

PIANIST'S SKILL LAUDED

Grace Notes Done With Touch That Gave Music Lovers Here Supreme Treat

SCHMITZ CONCERT

The art of E. Robert Schmitz celebrates what is best in the French genius. He has within himself the elegance, the chastity, the restraint which distinguished the classical achievements of the French nation.

He was intellectual and logical. The concept of his selection was complete and authentic.

To the Bach he gave the sculptural quality which taste demands. Never did he inject that purely fortuitous emotionality with which lesser pianists hope to make the austere Bach more palatable to the hot pollo.

SECOND GROUP PLEASES

The second group was a complete delight. Under the dexterous fingers of M. Schmitz the great piano became a tinkling clavichord.

The grace notes, the trills, the turns of those early pieces were done with a delicacy of touch and a lightness of wrist which gave to the music its intrinsic attributes of decorous elegance.

NEW YORK RECITAL, TOWN HALL, NOVEMBER 27th, AT 3 P. M.
CHICAGO RECITAL, BLACKSTONE THEATER, JANUARY 15th.
CONCERT TOUR EXTENDED THROUGH APRIL AND MAY.

Master Classes Management: LUCY D. BOGUE, 965 Madison Ave., New York

Concert Management: Music League of America, 8 East 34th St., New York

MASON AND HAMLIN PIANO

Of the Chopin group the Etude (Op. 10, No. 12) and the Nocturne in F sharp major were particularly beautiful.

First Performance Here

The composition which introduced the fifth group—"Factories," by Mariotte, is a bit of straight musical impressionism.

Schmitz played this modern commentary superbly.

And what can one say of his Debussy, except that through Schmitz you seem to hear what this poet of music had to tell you of his very soul.

He played the "Moonlight" austerely and gave it an almost spectral color. The Toccata sparkled and rippled, and in the two encores, "The Golliwog's Cake Walk" and "La Cathédrale Engloutie," Schmitz showed the versatility of his genius.

Joy in Rhythm

Into the first he put Debussy's joy in the fantastic rhythm and posturing of the nigger dancers; into the second, the enchantment and awe of a medieval legend.

The piano was being overplayed and over-composed for. It should be an orchestra judging by most concerts.

And after being fed up by the banging and the fireworks and the "pieces de bravura" which form the greater part of present-day concert fare, one is apt to honor a musician who will give a concert whose appeal is strongly addressed to taste and to mind.

San Francisco Chronicle, Oct. 22, 1921.

CHAMBER MUSIC SOCIETY GIVES FIRST CONCERT

SCHMITZ'S FINE QUINTET

Largest Audience That Ever Heard Concert Given by This Club

By RAY C. B. BROWN

Thursday evening's concert by the Chamber Music Society in Scottish Rite Hall, the opening of the organization's season, was notable for three things: the first performance here of Florent Schmitt's epochal quintet for piano and strings; the presence of E. Robert Schmitz as guest artist, and the largest audience that has ever assembled for chamber music in San Francisco.

E. Robert Schmitz played the excessively difficult piano score with a splendid virtuosity. His mastery of dynamics is absolute, and he commands with ease all the clang-tints of which the piano is capable. His technique is amazing in its resourcefulness. Most pianists have a one-man technique; that is, they attack all problems of tone and dynamics in the same way. Schmitz employs a technique that is protean in its swift adaptabilities and its constant alterations.

Seattle, Washington, Times, Aug. 28, 1921.

E. ROBERT SCHMITZ WARMLY RECEIVED

E. Robert Schmitz, the noted authority and interpreter of modern French music, appeared in a piano recital at The Cornish last night.

From the outset the master pianist was revealed as a brilliant technician, and in the numbers requiring the greatest degree of digital dexterity he was the most impressive, as evidenced by the storm of applause that greeted his playing of Debussy's "Feu d'artifice," the Chopin Etude, Opus 25, No. 10, and St. Saëns' "Toccata."

Pacific Coast Musical Review, Oct. 15, 1921.

By ALFRED METZGER

Among all pianists whom we have heard expound the principles and philosophies of modernism Mr. Schmitz appeals to us most. His technique is so clean and pure; his poetic and dramatic instincts are so vivid with vitality; his sincerity and conviction is so apparent that his interpretations are messages of such convincing power that they do not need explanations to make them useful contributions to musical education.

BRAVING THE MOTION-PICTURE THEATER AUDITION

ERHAPS some day we may have at the concert a "suite" from a film, a writer in a British periodical recently observed. The possibility of orchestral music being written to accompany some noble mirroring of life by the camera is a fruitful one, given the composer of genius and the work of worth. Perhaps, too, the great film dramas will have their "Egmonts," their "Peer Gynts," their "Scheherazades" to live on independently when the celluloid has slipped through the projecting machine for the last time and gone to its resting place on the shelf.

An alluring prospect, one may say; but not yet achieved. Consider, however, the strides that have been taken in motion-picture art. When the organ strayed from the ecclesiastic close and learned to hymn more wayward measures, the theater acquired additional resources. Large orchestras have been a more recent development. The soloist—though foreshadowed in the formidable person who used to sing the latest ballad, the while vivid chromo-like slides illustrated an unoriginal lyric—has come most recently of all. Nowadays not any vocalist will serve for the carefully planned incidental episodes of the motion-picture theater. This type of singer is chosen at as careful an audition as is the operatic artist. Color, meanwhile, has not been lost from the film-theater: it has become an additional art. Glowing light in various hues may now flood stage and ceiling, accompanying the development of the symphony. But this is the latest stride of all; and in some measure it anticipates the future.

Cinema Theater Auditions

If one—in much the same spirit as the aspiring vocalist—reports at a large mo-

tion-picture theater on "audition morning," he will find the thrill of the murmurous audience lacking. Instead there is the impassive hush of an ancient ruin—though, to be sure, no decrepitude characterizes the warm and well-lighted auditorium.

In the orchestra the tympani seem to brood, and there is an electric tremor in the air for the more or less quaking one on trial. Clutching his, or her, piano notes—the feminine voice seems to predominate on these occasions—the aspirant awaits the fateful moment when the fruit of so much effort shall be poured forth for appraising ears. Meanwhile, an apologetic porter or two comes and goes through the huge and mysterious curtains that now conceal the screen. The candidates assemble. Some of them are attended by relations, friends or even an instructor, who nerve them by the pleasant ways of distraction for the ordeal. The types that one encounters at an audition are various. Here is the American girl who conquers the blasé auditors in Europe's opera houses by her flaming determination, fresh, clear voice, and—youth. From that same Europe—from some capital on the Danube, perhaps—has come the experienced prima donna, newly landed in our city of towers and market values, unacclaimed, but with a confidence in her "répertoire." The tall and reedy tenor is here, with memory of plaudits gained in drawing-room "recitals." A bass of

sturdy voice, perhaps; or the mellow baritone. What do these sing? Everything from the ballad dear to vaudeville to the formidable and interminable classic aria. What do they wear, especially the ladies? There are tam-o'-shanters, seal coats, ginghams, veils and draperies, *ad infinitum*. But all that may be strictly discounted: the director is not interested in one's toilette.

He has arrived, the director; and has greeted cordially those to whom he has been previously presented. These are, in a sense, the chosen, for upon application they had been previously "heard" by his assistant. Now the pianist's head may be seen peering expectantly over the top of his instrument. The secretary, file of correspondence in hand, has listed all the candidates. The first one is notified: the audition is to begin. Perhaps six, perhaps ten, will be heard in approximately an hour and a half.

The Hearing Begins

With what dignity, what lagging reluctance, the first aspirant mounts the steps to the stage! The pianist, with whom the little soprano has left her music—burning her bridges, as it were—plays the introduction. The theater is almost empty: here and there, a person or a group is standing. The director has taken his place about thirty yards from the rostrum, with arms folded, attentive.

The idol of the "foreign" languages claims all as votaries. Indeed, the approximate requirements for a hearing—though the former may not be essential—are one number in French or Italian, and an English song. It is well to prepare numbers exhibiting various phases of the art of singing. There should be one of typically lyric quality; one for coloratura, if requested, and one to test English diction. These should be reasonably brief, the reason being patent. The director, however incredulous the aspirant may be of this fact—can usually tell within a few moments whether a voice is adapted to film-theater work. Since other candidates are waiting their turn, furthermore, it is not courteous to usurp an inordinate share of his attention.

When the first number has been given, another may be requested, the type being specified. At the end of the hearing the director will, of course, not make comment on the result of the trial publicly, but will merely thank the artist in any case. The next aspirant then ascends for the crucial five or ten minutes. The test is one peculiarly adapted to the conditions of the work. The voice must make its effect upon the audience immediately, since the "number" on the film program is of five minutes' length at the longest. The qualities requisite for making this "effect" in so brief a time are worthy of consideration.

Requisites of the Film Singer

The qualities essential to success in this work are possibly determined by the psychology of the average audience, particularly that of the motion-picture theaters. If one ponders on the question of what even the opera audience, in cross-section, most applauds, one will realize that it is probably more often brilliant than exquisite singing. The Biblical "sweetness that came forth from strength" is perhaps somewhere near the desideratum. But profound emotion, es-

[Continued on page 20]



JOHN MELDRUM

"Unveils the Heart of Music He Plays."—*New York Times*

"Mr. Meldrum, pianist, set a standard that any other festival pianist will find it hard to surpass, if even to reach. Mr. Meldrum has grown much in artistic stature since his appearance in this city last season. His tone, so virile and full, his gratifying surety, his variety of color and command of fine gradation, as also his mental grasp of the salient points of every work he interprets, unite to make his playing of high musical value. The exceeding worth of his work was recognized at once and several recalls finally brought him back to the piano to play as encore an Impromptu by Andrew Haigh."—*Buffalo Express*, Oct. 4, 1921.

"The outstanding artistic feature of the afternoon concert was the performance of John Meldrum, pianist. Mr. Meldrum's performance was most impressive in its sincerity, varied and beautiful tone coloring, and fine dynamic gradation, which ranged from the most exquisite effects of pianissimo to climaxes of stirring dramatic fire. He captivated his audience with the characteristic Whithorne scenes, of which he made lucid and truly atmospheric pictures. Called for more, he offered a charmingly poetic number, 'Impromptu,' of Andrew Haigh. In his final MacDowell group, which contained three of the sea pieces and the 'Concert Study,' his virtuosity and depth of musical vision were again to the fore, his performance winning him enthusiastic applause and recalls. Mr. Meldrum has grown steadily in

artistic stature to his present stellar position in the ranks of concert pianists of the day."—*Buffalo Evening News*, Oct. 4, 1921.

"Mr. Meldrum plays with an emotional insight and a wealth of poetic feeling matched by a technical equipment that enables him to deliver the message of the music with compelling force. Four numbers by MacDowell were delightful offerings and another group, 'Introduction and Fugue in E Minor,' by Clayton Jones, an interesting bit of musical writing, two very modern bits of Deems Taylor and two equally vivid numbers by Emerson Whithorne won Mr. Meldrum a demand for an extra number."—*Buffalo Courier*, Oct. 4, 1921.

Next New York Recital, Aeolian Hall, January 26, 1922, 8.15 P. M.

EXCLUSIVE MANAGEMENT:

Haensel & Jones

AEOLIAN HALL, NEW YORK

At a Film Theater Audition for Singers

[Continued from page 19]

pecially the more poignant phases of it, is not greatly desired by so heterogeneous an assemblage. "Happiness" is, perhaps, a neutral emotional tint: certainly that were natural, since it is a state of comfort. An "audience" collectively, has, perhaps, the vague craving for emotional "lightening" before all else. It, one may venture to assume, desires most of all a kind of exhilaration, a conviction that living has possibilities of being freer and less drab than it is in the many routines of the day. A glimpse of strength in another, incidentally, is a most inspiring thing. It argues well for the possibilities of humanity—including ourselves.

This analysis is by way of saying that the voice should be adequate to fill the auditorium, but it applies in some measure to the fact that "interpretation," unless it be of most obvious and common mood, is not very valuable in the present development of the film theater's programs. Nor is the allied virtuosity which stands the recitalist in good stead in the interpretation of a long and varied program. One of the leading New York directors of motion-picture theater audi-

tions, Louis Zuro of the Rialto, Rivoli and Criterion theaters presided over by Hugo Riesenfeld, said recently: "For three or five minutes, in our programs, the spotlight, as it were, is turned upon a singer's two vocal cords. Whereas the recitalist has many opportunities to make a notable impression in some number of a lengthy program, our vocalists must produce that effect almost at once.

"The effect is to concentrate interest in pure and pleasing vocalization. A motion-picture audience will not 'stand for' the flat or uncertain tone that in the opera would more easily escape detection in the swirl of the drama and be obscured by the flashing investiture. The dramatic is not in place as a short number usually, for an aria unfolding a tale and torn from its setting can have little meaning. The motion-picture number should be immediately intelligible, above all other things."

The opportunities for film theater work have increased rapidly in the last few years. A number of successful operatic artists have been "graduated" from the film theater within memory. Prominent artists have, also, in increasing numbers, appeared on these programs with all honor and a great measure of increased popularity. New talents, fresh voices, are most desired. In the words of a prominent executive of New York film-theaters, the call is for those "whose careers lay before, and not behind them."

The audition ends about noonday. The tried, cheered by words of encouragement or appraisal, go lunchward in hope of soon receiving the mailed notification of engagement for some period or program. The cleaners, with a great soothng of the nozzles of electric suction sweepers, are putting the last touches upon their handiwork. As one emerges, a line of persons waiting before the ticket cage for admission to the afternoon's spectacle greets one. It is the other side of the picture.

EDWIN HUGHES PLAYS UNHACKNEYED NUMBERS

American Pianist Includes an Etude
By Czerny Among Works
Presented

Edwin Hughes, in his annual piano recital at Aeolian Hall, the afternoon of Monday, Nov. 7, played a program containing elements of unconventionality. His first number, Beethoven's Polonaise, Op. 89, led away from the hackneyed, and his subsequent utilization of Czerny's B Flat Etude prompted some delving into recollections for a mental record as to when this class-room study had done concert duty before. Later in the afternoon, two compositions by Fannie Dillon, "The Desert" and "Birds at Dawn," nature pictures of moderate effectiveness, brought a more modern touch of

novelty. John Alden Carpenter's "Tango American" was bracketed in a group that included Zanella's "Tempo di Minuetto" and the Albeniz Seguidilla. Beethoven's Sonata, Op. 109, and two Liszt numbers, Sonetto del Petrarca, No. 104, and Mephisto Waltz, were other numbers. Brief annotations were printed on the program.

Mr. Hughes played with his customary poise, intelligence, clarity, musical quality and admirable command of the mechanics of his instrument. It was playing that ran to the scholarly rather than the glowing or the brilliant; the expository rather than the emotional or the virtuosic. Very hearty applause was accorded him.

O. T.

SECOND TELMANYI RECITAL

Hungarian Violinist Includes Two "First
Time" Numbers in Program

Emil Telmányi's second New York recital, given in Aeolian Hall, Tuesday afternoon, Nov. 8, duplicated the first in emphasizing that he is one of the most important of the new violinists who have flocked to America in the last two seasons. The Hungarian artist's tone again was full and warm, his technique that of a first rank virtuoso, and his playing was characterized by both sturdiness and fire. Two "first time" numbers, a Sonata by Carl Nielsen and a Romanza by Stenhammar were included in his program. The former suggested more labor than inspiration; the latter, while very agreeable to the ear, did not represent Scandinavian lyricism in its freest and most melodious expression. Schubert's B Minor Rondo Brillante, once a favorite concert number, but latterly fallen into disuse; Bach's unaccompanied G Minor Sonata, Beethoven's Romanza in G, and the Saint-Saëns Rondo Capriccioso were other well played numbers. Sandor Vas again was the accompanist.

O. T.

Dadmun Sings for Schumann Club Members

Following a recent Thursday afternoon rehearsal, members of the Schumann Club were transformed from professional singers into enthusiastic listeners, when Royal Dadmun, baritone, sang three groups of songs for them. Mr. Dadmun sang an aria from Mozart's "Nozze di Figaro" and songs by Rachmaninoff, Keel, Moussorgsky and others. Of two French-Canadian folk-songs and a Negro Spiritual, the last had to be repeated. The active members of the club had as guests their friends and several of the Associate Members. The club's first concert of the season at Aeolian Hall will be given on the evening of Jan. 16. The program will include groups of Czech-Slovak, Hungarian folk-songs and a group of motets by Palestrina and other composers. Percy Rector Stephens will conduct as usual, and Harold Osborn Smith be the accompanist.

Frances Foster Gives Musicale

A musicale and tea was given at the home of Mrs. D. J. C. Meyering and Frances Foster, coach and accompanist, on Sunday afternoon, Nov. 13. Many musical persons attended and listened to an informal program by Celine Ver Kerk, soprano; Grace Freeman, violinist; Lillian Gresham, soprano, and Theodore Kittay, tenor. Miss Foster accompanied the singers and Miss Mackenzie played for Miss Freeman. Miss Ver Kerk sang Wagner's "Schmerzen" and "Im Hasentag" by Sinding, several of the "Zigeunerlieder" of Brahms and Kramer's "Now Like a Lantern," the last-named accompanied by the composer. The Polonaise from "Mignon" and Lehmann's "The Cuckoo" were sung by Miss Gresham and airs from "André Chenier" and "Manon" by Mr. Kittay. Miss Freeman played several pieces, among them a Dvorak-Kreisler "Slavonic Dance."

Forsberg Concludes Tour with Peterson

Conrad Forsberg, pianist, has returned to New York from a tour as accompanist with May Peterson, soprano of the Metropolitan Opera Company. Other artists with whom Mr. Forsberg has appeared as accompanist are Marie Sundelius, soprano of the Metropolitan Company, and Elizabeth Edwards, daughter of Governor Edwards of New Jersey.

"Beautiful in Appearance and Velvet Voiced"

MAX SMITH, *New York American*.

Convincing and Unanimous Opinions of the New York Critics Who Attended the Recital of

FRIEDA

KLINK

which drew a capacity house at Aeolian Hall on the evening of November 3, 1921

New York Tribune:

"Frieda Klink sang to a crowded house. Her voice, an imposing contralto, dramatic in quality, was displayed with rare skill in a program of songs by Respighi, Grieg, Massenet, Fourdrain, Strauss and other composers."

New York Times:

"Her voice is a true contralto. Miss Klink was well able to give pleasure in a score of modern songs, including several of Respighi, Bantock and Strauss."

New York Herald:

"Her performance gave unusual pleasure. She has a fine voice, admirably controlled, and she knows how to deliver a song with dramatic effect and excellent taste."



New York American:

"Frieda Klink, beautiful in appearance and velvet voiced, gave her annual song recital last night. Her rich contralto was delightfully revealed in new songs by Respighi, Fourdrain, Crist and Bantock. She was equally pleasing in Norwegian numbers by Grieg; Italian by Scarlatti; German by Strauss; French by Massenet; and English by various composers."

New York Telegraph:

"Miss Klink offered four selections by Richard Strauss. 'Ruhe, meine Seele' gave an opportunity to hear the contralto's splendid high notes, the purity of which is not often found to such a degree in other than soprano voices."

New York Evening World:

"She is a good singer. Her voice has agreeable warmth and range and its possessor has the singing instinct."

New York Evening Telegram:

"Frieda Klink, contralto, with a pleasing voice, who sings with good style, was heard last night at Aeolian Hall."

New York Sun:

"Her dramatic sense told in four Grieg songs."

Management HAENSEL & JONES

Aeolian Hall, New York

Struggle for Existence Throttles Musical Expression, Says Grovez

Present-day Composers Should Enjoy Financial Independence, Declares French Composer and Conductor — American Academy Fellowship Seen as a Step in Right Direction—Young English School Producing the Best Music Today

CHICAGO, Nov. 14.—Economic independence is the touchstone which will liberate American composers and enable them to create truly American music, in the opinion of Gabriel Grovez, French composer and conductor, who is here to conduct French répertoire for the Chicago Opera Association and stage the world première of his ballet "La Fête à Robinson." Mr. Grovez's hobby has been the comparative study of music of various nations, and his observations have led him to interesting conclusions.

"True art can no longer exist in poverty," he declares. "Few are the musicians who can starve for an ideal to-day, and to-day even starving is expensive. To free the inner spirit so as to create real music, the composer must live. The day of the ragged genius is gone. Mozart could hide in a garret and produce imperishable music; Schubert could write immortal lieder while fighting for existence, but the modern world and the modern artist are too material. If the composer to-day fails to please the public at once he tries something different, always with his eye on the box office. It is spoiling art, and it is spoiling the artists."

"So I say the composer should be made free from financial worries. John Alden Carpenter is to-day the best regarded American composer abroad, and he is



Gabriel Grovez, French Composer and Conductor

very wealthy. Moussorgsky was a government servant; Rimsky-Korsakoff was a naval officer with a government subsidy; César Cui was a military engineer. They wrote music to express themselves, not to support themselves, and their music is great."

Lauds American Academy

Mr. Grovez was informed of the project of the American Academy to send composers to Rome and Paris to enable them to devote their entire time to composition. "That is the beginning of real American music," he declared. "that will pave the way."

The finest present-day music, according to Mr. Grovez, is being produced by the young English school. Eugene Goossens has done the most notable work in his opinion, and Vaughan Williams is one of the most promising of the British composers. So far as the Continent is con-

cerned, Stravinsky is producing a high type of music, and appreciation will come to him in time, Grovez asserts.

With the "ultra-modern" French writers the aim is chiefly popular success, he commented. "If they get themselves talked about, if they gain the public attention, they are satisfied. They produce music that will set the world by the ears. Much of it is good, and all of it is interesting, but the attitude is wrong. Too much commercialism."

Italy has produced a real genius in Malipiero, but in Germany musical enterprise has for the time succumbed. "They are starving," said M. Grovez, expressively.

Grovez's Works Successful

Mr. Grovez has a number of works now being produced or in course of preparation in France. An opera, "Cœur de Rubin," is being given at Nice, and a new ballet, "Mimouna," based on an Oriental theme, has been staged at the

Paris Opera. In preparation are "Le Marquis de Carabas," an opera based on the fairy tale "Puss-in-Boots," and "Psyche," a ballet, both to be produced at the Paris Opera.

"La Fête à Robinson" is an impressionistic study of night life in a gay Parisian resort. The festival brings together the habitués of the place, the dandies who infest the meaner quarters, and the squalid denizens of the underworld. In vigorous pantomime the story of passion, hatred, treachery and violence is unfolded, with pointed satire at the artificial gaiety that seeks to cloak the wretchedness. The music is wholly modern in idiom, with passages of fine animation and marked contrasts. Pavley and Oukrainsky will have the leading rôles in the ballet, which is to be produced in December. M. Grovez will also conduct several French operas, among which are Ravel's "L'Heure Espagnole" and "Tales of Hoffmann."

EMIL RAYMOND.

Brazelton, and Mr. Leach played a group of his own compositions.

Vittorio Arimondi, bass, was soloist at the annual concert of the Illinois Women's Athletic Club at the Drake Hotel on Nov. 8. Several principals of the Chicago Opera Association were guests. Mrs. William Westerlund arranged the program.

Jaroslav Gons Soloist with String Quartet

CHICAGO, Nov. 14.—Jaroslav Gons, cellist, appeared as soloist with the Shostak String Quartet in Fullerton Hall on Nov. 8. The program comprised works by Schubert, Glazounoff, Dvorak, Moszkowski and Percy Grainger. Mr. Gons played with admirable tone and showed thorough artistry in handling difficult technical passages. E. R.

Members of Chicago Musical College Faculty Appear in Recital

CHICAGO, Nov. 14.—Clarence Eddy, organist, of the faculty of the Chicago Musical College, gave a recital on Nov. 8 at Fort Smith, Kan., and appeared at Wichita Falls, Tex., on Nov. 10. Rose Lutiger Gannon, soprano, has been engaged for a performance of "The Messiah" at Mankato, Minn.

"His tone, the ease and accuracy with which he plays, and his musicianship were matters to admire."—New York Evening Telegram, Oct. 25, 1921.

MICHEL GUSIKOFF

NEW YORK RECITAL AT TOWN HALL, OCT. 24, 1921



NEW YORK TRIBUNE, Oct. 24, 1921:

"Mr. Gusikoff's performance was adequate—good technique, agreeable tone."

NEW YORK TELEGRAM, Oct. 25, 1921:

"His tone, the ease and accuracy with which he plays, and his musicianship were matters to admire. The Tartini-Kreisler 'Devil's Trill' he played with appropriate dash. In the andante movement of the Lalo 'Symphony Espagnole' he was heard at his best. He makes his flowing melodies sing. His is refined, polished violin playing."

NEW YORK SUN, Oct. 25, 1921:

"His most recent demonstration was perhaps most significant for its tonal beauty, warmth and color. He has life, vividness and style. Lalo's 'Symphony Espagnole' was sparkling and cleanly cut in its setting."

NEW YORK EVENING MAIL, Oct. 25, 1921:

"Michel Gusikoff's playing of the Tartini-Kreisler 'Devil's Trill' and Lalo's 'Symphony Espagnole' proved him a well-trained artist with an ingratiating tone. He is sincere, has feeling that does not grow too sentimental."

NEW YORK AMERICAN, Oct. 25, 1921:

"Mr. Gusikoff made an agreeable impression last season in Carnegie Hall. He confirmed it last night. His tone sounds even more vibrant and warm. In the Tartini-Kreisler 'Devil's Trill' and in Lalo's 'Symphony Espagnole' the young musician had plenty of opportunity to disclose his technical proficiency."

NEW YORK WORLD, Oct. 25, 1921:

"Plays with smooth tone and much expression. Acquitted himself well in the Tartini-Kreisler 'Devil's Trill' and Lalo's 'Symphony Espagnole.' He played a clearly understood interpretation. Already he is a musician who merits a sympathetic hearing when he wants it."

NEW YORK HERALD, Oct. 25, 1921:

"Plays with feeling, poetic sentiment, lovely tone and good taste."

NEW YORK WORLD, Oct. 25, 1921:

"His technique is sound; has an agile left hand."

HARRIET VAN EMDEN IN BRILLIANT DEBUT

Song Recital, Harriet Van Emden, Soprano; Coenraad V. Bos at the Piano; Aeolian Hall, Nov. 10, Evening. The Program: "Ridente la Calma," Mozart; "Qual Farfalletta Amante," Scarlatti; "Neue Liebe, Neues Leben," Beethoven; "Widmung," "Er Ist's," Schumann; "Am Sonntag Morgen," "Botschaft," Brahms; "J'ai Pleuré en Rêve," Huë; "Le Printemps," Février; "Ebb and Flood," "Keen the Pain," Rachmaninoff; "Thou Art an Angel," Gretchaninoff; "My Heart Is a Lute," Marum; "The Wind Flower," Werner Josten; "The Great Awakening," Kramer; "To a Violet," La Forge; "Nature's Holiday," Hageman.

Once in a great while, not oftener, a débutante comes before the New York public so well equipped in the matter of talent and training, that the listener realizes that the art of music and the teaching thereof, has not entirely gone to the bad. In the present season when our three concert halls have been flooded with ill-prepared mediocrities, a recital like that of Miss Van Emden was like a draught of clear water to the thirsty.

VIRILE PIANO PLAYING IN RECITAL BY REYES

Mexican Artist Heard Last Season, Reappears Before Large Audience in Aeolian Hall

Juan Reyes, pianist, was heard in recital in Aeolian Hall on the evening of Nov. 7. Beginning with Sauer's arrangement of Bach's Chromatic Fantasie and Fugue, which is becoming the fashion this season, Mr. Reyes offered Beethoven's Sonata, Opus 110, the Schumann Fantasie, Opus 17, and modern numbers by Liszt, Staub, Sauer and Chopin.

While lacking in a sense of proportionate values, Mr. Reyes' playing has a forthright virility that makes it interesting. He is inclined to over-emphasize the bass to a very great extent and this rather tended to spoil parts of the Beethoven Sonata, and in the Allegro of the Schumann Fantasie the octave passage in the left hand entirely submerged the stirring march tune in the right. The artist showed, however, that he could play softly as well, and in the final group

here is a young artist with a lovely voice, obviously excellent training, intelligence, musicianship; in short, everything that goes to make a real artist. She was a little time in working into her program and the first two or three songs suffered from lack of breath control, but with her second group she gained control and the remainder of the program was a pure joy.

Dealing in superlatives, one can only mention the songs that were of especial appeal. The two Schumann works were particularly good and showed what Miss Van Emden can do in classical song literature. Huë's "J'ai Pleuré en Rêve" was a beautiful bit of tone-painting and the Russian songs, sung in the original, were convincing. In the final group, A. Walter Kramer's "The Great Awakening" was most applauded and the audience would gladly have heard it again, but Miss Van Emden was artist enough not to repeat any of her songs, though she gave encores after each group.

J. A. H.

he did some charming work. Lovers of large volume of sound will find much to admire in Mr. Reyes' playing as this seems his particular *tour de force*, although he does not achieve volume at the expense of quality as frequently happens. The audience at this recital, which was large, was enthusiastic in its applause.

J. A. H.

HILGER TRIO PLAYS

'Cellist, Violinist and Pianist Present Interesting Program

The Hilger String Trio was heard, in ensemble and solo numbers, at the Town Hall on the evening of Nov. 9. The ensemble works performed included one movement of the Brahms Double Concerto, Op. 102, the Handel-Halvorsen "Passacaglia" and the Tchaikovsky Trio, Op. 50.

The Saint-Saëns Concerto was played by Elsa Hilger, cellist, who, as in former programs, demonstrated possession of a good tone and technique. Violin solos by Maria Hilger comprised the "Moses" Fantasie of Paganini and Sevcik's

"Bohemian Airs." The latter number in particular showed a great gain in the matter of the artist's ability to evoke a singing and brilliant tone. Greta Hilger accompanied, and in the trios played the piano parts with facility. R. M. K.

SWEDISH DAY IN PAGEANT

Greta Torpadie and William Gustafson Sing for "America's Making"

Election Day brought a Swedish program in the pageant, "America's Making," at the Seventy-first Regiment

Armory, New York. The chief musical feature was an impersonation of Jenny Lind by Greta Torpadie, soprano. Capt. Axel F. Wallenberg, Swedish envoy to the United States, explained that the old square piano which was used in accompanying Miss Torpadie's numbers was the instrument which Jenny Lind herself had used at concerts in this country. Miss Torpadie, costumed in the style of hoop-skirt days, sang the Norwegian "Echo Song," "Home, Sweet Home," and other numbers which were favorites in the Lind répertoire.

Besides Miss Torpadie, William Gustafson, bass of the Metropolitan Opera Company, appeared. He sang the Swedish national anthem. Both artists were warmly applauded. Other musical numbers were given by a chorus of 100 voices chosen from the membership of the Swedish Glee Club of Brooklyn, the Singing Society Lyran and the Singing Society Svea. There were exhibitions of Swedish folk-dancing by the Swedish Folk Dance Society.

Musin Is Guest of Honor at Reception

Ovide Musin, the veteran Belgian violin virtuoso and composer, and president and founder of the Belgian Conservatory of New York, was the guest of honor at a reception tendered him by Mrs. Ella Butters, and her daughters, Margaret Butters and Mrs. Bessie Zander, at their New York home on the evening of Nov. 5. A novel feature of the evening's program was a recital of phonographic records of Mr. Musin's choicest compositions, recorded by the violinist himself.

ELLY NEY IMPRESSIVE IN ALL-CHOPIN PROGRAM

Originality of Interpretation and Tone-coloring Demonstrate Pianist's Artistry

For her third recital in New York, Elly Ney, pianist, presented a program composed entirely of works of Chopin, in Carnegie Hall on the afternoon of Nov. 8. In programs that are "all" anything, *ennui* generally stalks abroad. This was an exception, due not only to the splendid playing of Mme. Ney, but to the immense and obvious intellect behind her work. There were times when the artist's temperament got the better of her and muddy scale passages and careless pedalling blurred what might otherwise have been fine, but these moments were the exception rather than the rule.

Beginning with eight Preludes from Opus 28, Mme. Ney used a tiny yet penetrating tone reminding one of a violin played very softly. It was for the most part a lovely group of minatures. In the B Flat Minor Sonata, however, Mme. Ney reached a pinnacle not often attained. The first movement was not particularly striking, but the Scherzo was the beginning of a climax that reached its height in the Funeral March. In the cantabile of this movement, Mme. Ney again played with her violin-tone that irresistibly made one think of a spiritual message which was violently interrupted by the crashing chords of the *réprise* of the march. The final movement suggested nothing of the dead leaves whirling over the grave, as it is usually supposed to do, but rather the bewilderment of a soul thrust into the windy spaces of the Beyond.

In the third group, Mme. Ney again let loose in the "Revolutionary" Etude and was less convincing, but the Ballade in F exhibited some striking contrasts both in tone and interpretation. The B Flat Minor Scherzo, which opened the third group, was the best, though the A Flat Waltz, Opus 42, showed brilliance of technique. The A Flat Polonaise closed the program, after which there were numerous encores.

J. A. H.



Photo
by
Morse,
N. Y.

EDNA FIELDS

Mezzo Soprano
(Mgt. Antonia Sawyer, Inc.)

ANOTHER SUCCESSFUL EXPONENT of

TORRIANI

VOICE PRODUCTION and DICTION



Aeolian Hall Recital, Nov. 4th

"IN AEOLIAN HALL EDNA FIELDS GAVE HER FIRST SONG RECITAL. SHE DISCLOSED A VOICE OF MIDDLE RANGE, POWERFUL, VIBRANT AND EASILY PRODUCED."—NEW YORK "HERALD," November 5, 1921.

"NO HIGH NOTES WERE ABLE TO BOTHER MISS FIELDS; SHE WAS ENTIRELY AT HOME HERE, THRILLING THE AUDIENCE WITH HER CLEAR RINGING VOICE."—NEW YORK "TELEGRAPH," November 5, 1921.

TORRIANI STUDIOS, 301-302 Carnegie Hall, New York

TELEPHONE 1350 CIRCLE

FERDINAND E. L. TORRIANI

GRACE A. NEWELL,
Associate Teacher and Coach

BELLE FELTON,
Accompanying and Sight Reading



Photo by Morse, N. Y.

Open Ampico Series in Boston

BOSTON, Nov. 12.—Antoinette Szumowska, pianist, gave a recital on Nov. 6, in the Ampico studio at the retail warerooms of Chickering & Sons. This was the first of a series to be presented during the winter, in each of which the Ampico will reproduce one or more of the numbers. Mme. Szumowska's program included works of Chopin, Handel, Röyeki, Chaminade, Liszt and Paderewski, whose Burlesque was subsequently repeated by the Ampico. George R. Mance of Chickering & Sons was in charge of the recital and Mrs. Carolyn Kaharl acted as hostess. The patronesses of the recital, which was by invitation, were Mrs. Henry L. Higginson, Mrs. J. Montgomery Sears, Mrs. Timothee Adamowski, Mrs. Edward D. Brandegee, Mrs. William A. L. Bazeley, Mrs. Arthur D. Hill, Mrs. Charles H. Fiske, Jr., Mrs. Henry L. Grew and Mrs. Franz Zerrahn. W. J. P.

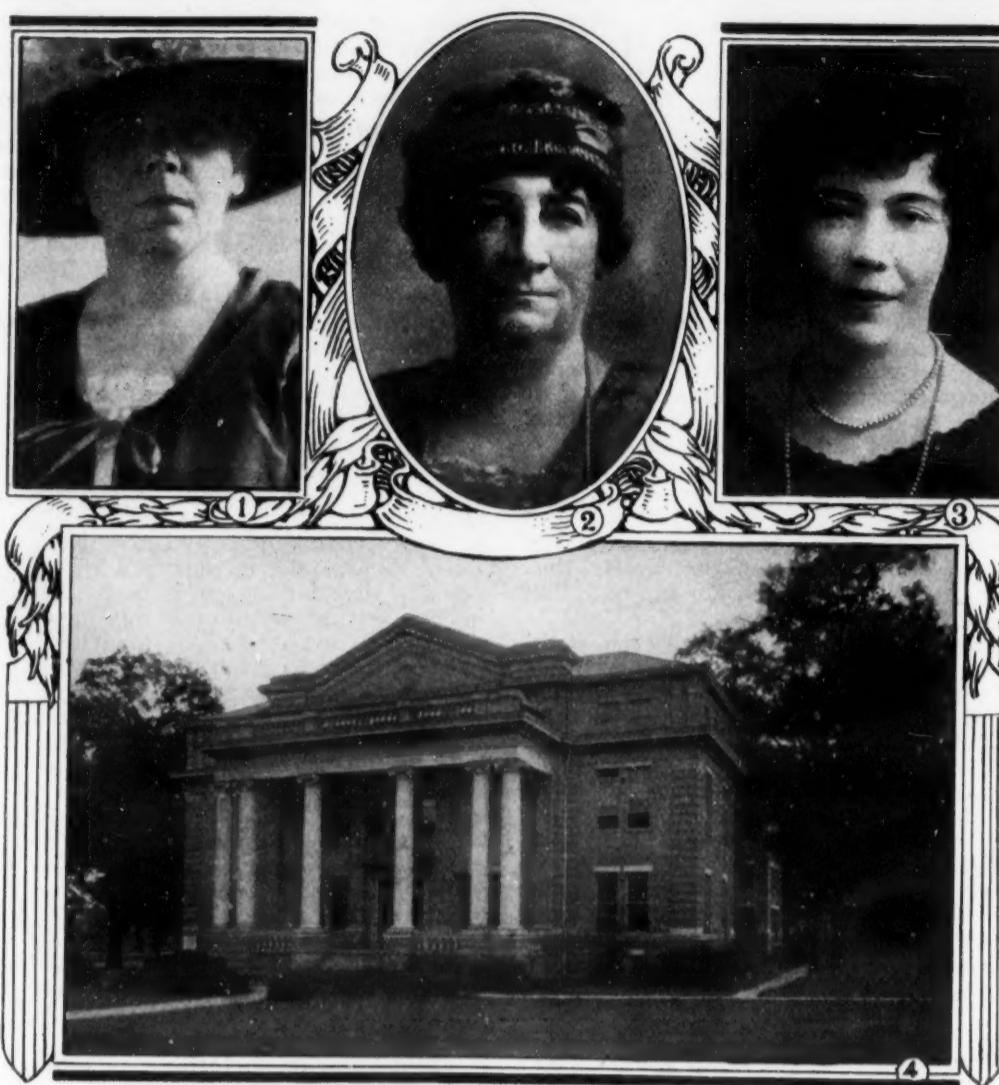
Boston Symphony Ensemble to Have Full Season

BOSTON, Nov. 12.—The Boston Symphony Ensemble, under the baton of Augusto Vannini, is in the busiest season of its career. Mr. Richmond, the manager, reports that bookings continue to come in every week. The ensemble is appearing for the third season in a series of six Sunday concerts at the Boston Athletic Association, and in a similar series at the Algonquin Club with leading Metropolitan artists and has already been booked for no fewer than thirty concerts this season. It is giving concerts in Somerville, Revere, Concord, N. H.; Chelsea, Newton, Providence, R. I.; Worcester, Milton and Middletown, Conn. The educational programs given for young people last season by this organization were so successful that Mr. Richmond was called upon to arrange similar series for adults. In Lawrence two series have been planned, five concerts for children and five for adults.

Baxte Plays at Banquet

Michael Posner Baxte, violinist, played several numbers at the dinner given at the Hotel des Artistes, New York, on Nov. 4 by the Friends of Freedom for India. Hindu music was also a feature of the program.

Women's State College Provides Musical Fare for Columbus, Miss.



(1) Weenonah Poindexter, Head of Piano Department, Women's State College; (2) Matie Lou Brown, Head of Vocal Department; (3) Alice Graham, Leader of Student Community Singing; (4) Musical Hall at the College

COLUMBUS, MISS., Oct. 15.—All musical interests in Columbus center around and radiate from the Mississippi State College for Women, which is located here. This college has an excellent department of music, and it is the

source from which much of the good music in the South is drawn. It also has the distinction of being the first State College ever founded for women, and since its establishment, music has been an active factor in its achievements. The

Music Hall contains studios for teachers, practice rooms for students and a fine concert hall.

The Bach Society plays a prominent part in the musical life of the college. It has a large membership, and under its auspices a series of recitals and concerts are given during the season.

It is the endeavor of the Committee on Artists to secure at least two celebrities a season, but this year, owing to the high cost of artists and a limited appropriation, none has been positively secured yet. In fact, the committee is depending on securing artists on the road. This means that sometimes an artist appearing in Memphis or in Birmingham has a night off and for that night will agree to come to the college at lower cost. This has been arranged, and will again be attempted during the approaching season.

Dr. Fant, president of the college, lends his aid and indorsement to the Music Department enthusiastically. This year, recognizing the great benefits to be derived from mass singing, he is establishing community singing for the first time in the student body, and has added to the faculty a competent song leader in the person of Alice Graham. Weenonah Poindexter is head of the piano department and Matie Lou Brown, of the voice department. Other members of the music faculty for this session are: Evelyn Wyndham, accompanist, Etta Atwell, Matie Moncastle, Corinne Williams, Eri Douglas, and Jerome Sage.

The City of Columbus is celebrating its Centennial Anniversary this month, in which music to be supplied by State bands, local and college talent, will play an active part. EVELYN WYNDHAM.

Lynnwood Farnam Heard in Organ Program at Oberlin

oberlin, ohio, Nov. 7.—Lynnwood Farnam, organist at the Church of the Holy Communion in New York, gave a recital in Finney Chapel, and created a marked impression by his technique and notable tonal effects. His program was carefully planned, and consisted mainly of modern music. The auditorium was crowded. This was the first of a series of recitals to be given during the year.

H. A. R.

William M. Kincaid, pupil of George Barrère, has been appointed first flute player in the Philadelphia Orchestra.

AMY NEILL

Jordan Hall

Boston Oct. 25, 1921

"Amy Neill gives fine recital."

"Violinist is womanly player, with pure and agreeable tone."

"Her phrasing that of a musician."

"Amy Neill, violinist, gave a recital last evening in Jordan Hall. Miss Neill has an engaging personality, a modest bearing, and she has the good sense not to assume masculine strength in her interpretations. As becomes a woman, she is a womanly player, nor is she the less interesting on this account. Her tone is pure and agreeable, her phrasing is that of a musician; her interpretations pleasing."

—"Boston Herald," by Philip Hale, Oct. 26, 1921.

In Europe
after March 1922



Photo by Morse

Aeolian Hall

New York Oct. 28, 1921

"Amy Neill, a young Chicago violinist, who was heard here last season with approval, was heard again last evening in Aeolian Hall with still greater approval. She has studied abroad, but most recently in this country, and her studies have taught her many things of the greatest advantage and desirability. She plays with an unusual finely developed technique; with great precision and security in intonation; with a full and free bowing; with a repose and aplomb, and an entire lack of any personal display that are none too common in the young. Miss Neill's tone is of excellent quality and refinement, and loses nothing in passages of greater complication. Her interpretations are musical and expressive and her playing is governed by a real intelligence and discrimination."

—"N. Y. Times," by Richard Aldrich, Oct. 29, 1921.

Management: ANTONIA SAWYER, Inc. Aeolian Hall, N. Y.

Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.

Editor MUSICAL AMERICA.

Finds Publishers Discouraging

To the Editor of MUSICAL AMERICA:

I am one of scores no doubt, who was much interested in reading the letter from your "Subscriber from the Wild and Woolly West," on publishers and composers and I can agree with much of what he said, as I have not been able to impress any publishers here, although I have tried very sincerely to write for them and their public.

My manuscripts have been returned, generally with a very kindly note of refusal, sometimes even with expressions of praise as to their style and musicianly writing. But often they have been kept six months and more, and then returned in an impossible condition. A Trio for Women's Voices was once accepted, kept for a year, and then sent back with rather a browbeating letter expecting me to receive it back. I didn't, so it was published and paid for!

As I had been fairly successful as a youthful beginner in selling my manuscripts before coming to the United States, I naturally have felt my failure in a country one would suppose was on the lookout for musicians and their interests.

I quite indorse what your subscriber says about the merit, or rather lack of it, in much of the music and songs which the best and most influential houses put upon the market, and so influence the taste of the masses—music houses that have branch businesses all over the world. I am asked to use it in my studio work. There are seldom more than one or two songs in every twenty worthy of the consideration of musicians or first-class teachers. America cannot expect to encourage *real* music and create a love for it among the rising generation, and at the same time give out stuff that tickles the ear, but does not teach anything or elevate taste. I smile as I read over and over again of the different singers who are advertised as anxiously looking for American songs. I know how indifferent they really are. They often only—though not always—introduce a song when well paid to do so by the publisher, and this apparent anxiety is merely to stir up hope in song writers, and interest in the singer as he tours triumphantly through the country singing songs best suited to himself.

An American composer has to learn that outside New York there is small chance for one, and that there publishers have their regular composers and pay them so much—or so little—for their yearly output. Music business is not altruistic, nor does it have anything in mind but to publish what will pay financially. "If at first you don't succeed try again" does not work with the American composer, thinks

"ONE WHO GAVE UP."

Wheeling, W. Va., Nov. 1, 1921.

Publishers Seek "Modern Spirit"

To the Editor of MUSICAL AMERICA:

Against the several articles in your Open Forum about composers and publishers permit me to say, I have had some experience in the music publishing business and also as a composer. I know both sides of the controversy. The most trashy things I ever wrote, (then a mere boy) were accepted by the publishers. The things in which I took pride, and which were written with mature knowledge—I know they were new and attractive enough to sell—were turned down by publishers. Some of them I had engraved and printed myself, because I had special use for them.

Publishers do not claim to be free from error. We are all human enough to make mistakes. But why should a publisher drop a publication which has already had a sale and is of a high order in every way? Yet some of them have done this very thing. I am informed on good authority that the Ditson people will melt up the plates of any composition which does not show a sale of at least twenty-five copies a year. For this reason I suppose, they have dropped the

beautiful "Marche Militaire" by H. G. Andres. I regard that as a piece of vandalism, and inexcusable. Why not at least have given the plates to the composer?

Some of the most highly prized compositions of European composers cannot be had at all, perhaps because the plates were melted to make bullets during the war. But why does not some American publishing house reprint them? They have saleable as well as high artistic qualities, and certainly great names to back them up.

The American publisher is not as good a judge of music as he ought to be. As a rule he does not go by his own judgment, but by that of some hired critic. There are plenty of publishers who will issue the music of a fairly good writer if paid for it. They take no risk. But on the other hand they do not publish, in the strict sense of the word; they only print. A composer can do that himself for less money.

There is no mistake about the statement that publishers do issue a lot of very poor stuff. One wonders why they do it, and is led to think that there must be a dearth of good writers. But that is not true. If anyone should offer a composition to-day in the style and merit of Mozart, Haydn, Beethoven or Bach, for the first time, I doubt if any publisher would accept it. It must be in the spirit of to-day to be a seller. Publishers are not to be blamed for trying to find this spirit.

D. W. MILLER.
Norwood, Ohio, Oct. 27, 1921.

The People's Chorus

To the Editor of MUSICAL AMERICA:

In the issue of your paper of Nov. 4, I was interested and more than pleased with the report of the able and very succulent address Mr. Freund delivered to the People's Liberty Chorus, of which I have been a member for three years.

In reading the article carefully, all that he said came to me with a force that one who is listening does not fully appreciate at the time. I desire to thank him for the inspiration he was not only to myself but to all the members of the Chorus with whom I spoke that evening after the concert. Would consider it an honor to hear him again in the near future.

A. A. DIBBLEE.
New York, Nov. 7, 1921.

Henry Hadley

To the Editor of MUSICAL AMERICA:

Let me express my appreciation that you should have printed in full the address I read before the National Opera Club on Henry Hadley.

I realize how truly Mr. Freund has at heart the interest of the American musician. I recall when we talked of an orchestra in Brooklyn for Hadley. At that time, he wrote a splendid article to that effect. Now Hadley is associate conductor of the Philharmonic. The making of a great career so often lies in the hands of others than the one whose career is being made.

As chairman of the Department of American Composers of the National Federation of Music Clubs, I wish to thank you for the compliment you have just paid me as well as to Henry Hadley.

PAULINE ARNOUX MACARTHUR.
New York, Oct. 31, 1921.

The Old Methods Must Go

To the Editor of MUSICAL AMERICA:

America is to-day making rapid progress in the art of music, but as we are comparatively a young nation, we could not be expected to rank as high as the older nations of Europe, but we will eventually come into our own.

To accomplish this, it is necessary that American talent be given the opportunity to develop. Much remains to be done in this regard. The teachers in this country must become more practical. They lack practical culture and surely this we must build.

American talent is being destroyed instead of developed, due to the old methods of teaching music. All teachers at present are inoculated with these old methods. It is enough for them to say it came from "over there." The result of this is that the musical students lead the lives of drudges. Present methods of teaching consume too much time in order to acquire sufficient technique to play the best in music. Thus music has little charm for the average student. The

study instead of being made interesting and fascinating is made burdensome and tiresome. All the practice gets the students nowhere, especially after they have advanced some distance.

I constantly come in contact with teachers who are always on the lookout for something new, simply because they are trying to get away from the old way. And yet all these so-called new methods finally lead right back into the old-fashioned methods.

I characterize as old method any method of teaching the piano which is based on the fundamental principle of using unrelated, formal études and exercises.

There have been recent attempts at improvement, which specialize in beginners' work, harmony, sight-reading, memorizing, etc., but as they finally resort to formal études and exercises, they must be classed as old. There is only one old method and it is being patched up and will always be patched up. It is about time a change was made.

There is no definite practising scheme. New difficulties and problems are constantly arising for which the teacher is unable to find a solution. Technique has gained the upper hand and is made an end in itself. The practice hours are irksome and unattractive. There is no intellectual or musical discipline derived from them. To develop our American talent properly and correctly we, as teachers, must get away from the old-fashioned methods. After years of teaching, I finally found the superiority of spirit over mechanical methods and found the lamp which lighted my way to success.

Liszt knew no such thing as a difficulty and I can say the same. Music then becomes charming, interesting and fascinating to the students.

In my way of teaching, I have removed the drudgery and there need be no long hours of practising scales and études, or weeks of finger exercises and wrist movements, weary months of velocity studies and endurance hammering. I have classified everything which enters into the study of music under the Mental, Musical, Physical and Psychic. All unnecessary elements have been eliminated.

Technique should come from correct mental action, psychic memory, automatic memory, kinesthetic senses and a broad deep knowledge all welded together into a scientific practice scheme. By proper use, it is possible to reduce the time to master the keyboard to from eighteen months to two years. Then, the personality and musical ability of the student will carry him on through musical attainments that will be limited only by his individual power.

I should be glad to give any information to those desiring it and will be pleased to answer all questions.

HAROLD S. CLICKNER.
New Brunswick, N. J., Nov. 3, 1921.

A Good Word for Mephisto

To the Editor of MUSICAL AMERICA:

Your section in MUSICAL AMERICA is at once so frankly sincere and withal so humanly interesting that one feels 'twould be good to know you through friendly reciprocity, so I mail you a series of my book, "The Man of Galilee."

Some part of you must have blossomed under the blue of Ireland's skies. You are so square and altogether sportsman-like when you don the gloves that really, it would almost seem a favor to take a licking at your hands.

So, how do you do, and good luck to you, and may you reign long and continue to propound in eloquence, human and descriptive.

P. DOUGLAS BIRD.
San Diego, Cal., Oct. 23, 1921.

The Work of Lorenzo Camilieri

To the Editor of MUSICAL AMERICA:

Let me add my word of appreciation to the many I am sure you have already received with regard to the interesting and delightful address by Mr. Freund at the concert of the People's Liberty Chorus on the evening of Oct. 27. I could have listened to him much longer and hope he will come again.

Let me take the opportunity to say that I do not think anyone outside the members fully realizes how hard Mr. Camilieri has worked to bring the chorus to the point it has reached—twice a week, all the year around, training a mixed crowd of various degrees and shades of

thought to sing with musical knowledge and soul understanding. If he has been discouraged, he has never shown it. If anyone ever deserved financial support, he does, for he has given of the very best in him, unselfishly, to the development of an ideal—to create a hungering and thirsting on the part of the people for fine music which they themselves can express through the medium of their own voices.

HENRIETTA PORTER.

New York, Nov. 10, 1921.

Fundamentals of the Republic

To the Editor of MUSICAL AMERICA: In "Mephisto's Musings," in your issue of Oct. 15, there is a criticism of the stand taken by the "New Ku Klux Klan" on the question of eliminating the influence of certain classes of persons in things American; and in support of your criticism, you quote words from the pen of Abraham Lincoln as to the "equality" guaranteed to all men under the Declaration of Independence.

Perhaps you will allow me a word in your columns as an American and a musician. Our fundamental documents—the Declaration of Independence, the Constitution and the Monroe Doctrine—were inspired of God, and are divine; and they cannot be viewed, nor interpreted, in any other light. These documents portray, define, express, describe, yes, visualize the ideal American—a wholly impersonal representation, quite independent of any limited personality.

This representation can be likened to the ideal of harmony set forth in the principles of music; to the scientific exactness resulting from the demonstration of the principles of mathematics and inherent in them; to the high ideal of manhood in Christ which Jesus taught and proved. All of these ideals are quite apart from finite personalities, and are to be demonstrated from a wholly impersonal point of view.

Let me quote from the Declaration of Independence: "We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty and the pursuit of happiness."

A musician is taught that the principles of harmony and melody are fixed and definite, and admit of no opinions whatever. The personality of the musician does not enter into the demonstration or expression of the beauties of harmony and melody, which are dependent wholly upon the principles which underlie them. The individuality of the one who brings out these concords consists in his degree of faithful understanding and demonstration of these principles; and this is his gift, his work and his reward. No one can express a masterpiece in music if he holds in consciousness aught but the principles of music; and the great musician is he who, while he is giving expression to his music, has his thought fixed on his subject and not on himself.

From the standpoint of our marvelous Declaration of Independence, all men are created equal; from this standpoint there is but one American, a fixed and definite ideal, the expression of the inherent principle of pure Americanism as given in

[Continued on page 25]

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Musical America's Open Forum

[Continued from page 24]

our fundamental documents. This ideal is not dependent upon personalities, but is to be individually expressed and demonstrated by all who would claim the God-bestowed privilege of being called Americans. Americanism is a pure and definite Science, just as music and mathematics; and the inestimable boon of the understanding of Americanism is to be acquired in exactly the same way as the understanding of the principles of music and mathematics.

I once had the privilege of attending a rehearsal of one of the foremost singing societies in this city, composed of seventy-five of the best singers and musicians in this country. How well I remember the profound impression made upon me by the vehement denunciation of the entire chorus by their conductor, because they made a little slip in expression in a passage of the piece they were rehearsing. Seventy-five gifted and highly-trained singers; yet all had to conform, as one individual, to the musical principle which was to bring out the harmony of the composition as a whole!

America, it goes without saying, is founded upon the principles enunciated by Christ Jesus. No one who denies these principles, or the individual who gave them to the world, can possibly be an American, any more than one who "kicks against the pricks" in music, balks at the rules of concord because they are hard to learn, can be a musician. The noble work of the Pilgrims, who came to these shores to find "freedom to worship God," and of the discoverer of America, Leif Ericson, the Norseman, who landed at the same spot 620 years before the Pilgrims, and who regarded his mission of discovery as a divine commission—the work of these people can never be blotted out of the pages of American history and achievement. Moreover, the acknowledgment of the fact that America is fundamentally and essentially a Christian nation must not only be in the letter but in the spirit, otherwise the individual cannot be accounted, at heart, an American.

The American form of government is unique, in that it is a *Federalized Republic*. The word "republic," according to Webster, means "commonweal," and a *federalized republic* is the commonweal (th) of the people under one central head—a perfect type of divine government. On our coins are the words, "In God We Trust," placed there by Congress in the year 1861. The head of our American government is God, and the type is found in the office of our President. Those who acknowledge, in whatever degree, any other allegiance, cannot be accounted Americans. In strict accordance with this principle of Americanism, all who seek citizenship in our Republic are required first to "renounce and abjure" all other allegiance which they may have held. The application of these rules is as imperative as it is impersonal; there can be no exception to it. It is also a principle of Americanism that it is the expression of the qualities which have come down through the Nordic or essential white race. The strict application of this principle is also imperative, and is necessary to the demonstration of pure Americanism.

The writer is not, and never was, a

member of the Ku Klux Klan, and this letter is not intended as a defense of this society, the investigation of which, by the authorities at Washington, has for the present ceased. But I cannot refrain from expressing myself on Americanism in the same manner as I have been taught strictly to do in music.

JAMES P. B. HYNDMAN,
New York City, Oct. 22, 1921.

Gebhard and Platt, Pianists, Spend Long Vacation in Country



Heinrich Gebhard and Richard Platt, Pianists, Enjoying Vacation at Latter's Country Home

Heinrich Gebhard and Richard Platt, pianists, who have resumed work for the season in Boston after vacation, were among those musicians who extended their holidays into the autumn. They both enjoyed a protracted stay at Mr. Platt's country home at Wrentham, Mass., where they spent a great part of their time out of doors, tramping over the extensive farm and woodland territory. The photograph shows them as, they are resting on their return from one of these hikes, and probably discussing some question in music.

Orvin Sale in Recital at Winfield College

WINFIELD, KAN., Nov. 14.—Orvin Sale, violinist, a student of the Chicago Musical College, gave a recital at Winfield College recently. His program included representative classical works that revealed marked technical development. Mr. Sale has been engaged for other recitals in the Middle West.

Open Superior, Wis., Musicale's Season

SUPERIOR, WIS., Nov. 12.—A joint recital by Dicie Howell, soprano, and Walter Greene, baritone, was the opening number of the Superior Musicale's series this season. The artists were well received, and two groups of duets were especially applauded.

Cincinnati Symphony at Bloomington

BLOOMINGTON, ILL., Nov. 14.—The Cincinnati Symphony, conducted by Eugen Ysaye, opened the Amateur Club's season with a brilliant concert in the Coliseum

on Nov. 7. The chief work was Tchaikovsky's Fifth Symphony, convincingly interpreted. Bizet's "Patrie," new to a Bloomington audience, impressed by its wealth of orchestration and tone-coloring. Massenet's "Scènes Alsaciennes," "The Ride of the Valkyries," and excerpts from Saint-Saëns' "Le Déluge," with Emil Heerman as the soloist, were also heard. In the afternoon the orchestra conducted by Mr. Modest Alloo, gave a recital at the High School for the children. The Amateur Club will bring Mozart's "Impresario" to Bloomington on Dec. 15. For this performance, the club will again try the experiment so successfully tested last year, of giving no reserved seats.

C. E. S.

M. H. Hanson Books Autumn Tour Dates for Vera Barstow



Vera Barstow, Violinist

SOPHIE BRASLAU OPENS ATLANTA ARTISTS' COURSE

"The Impresario," Now on Tour, Performed for Benefit of Home for the Friendless

ATLANTA, GA., Nov. 12.—Sophie Braslau, contralto, opened the All-Star Concert Series on Oct. 26 in a program of dramatic and lyric music, and sang with artistic taste and individuality. "The Faltering Dusk," by Kramer, was given with such animation that it brought a storm of applause. Other numbers rendered with great beauty were: "Vocalise," a song without words by Rachmaninoff; "Che Faro senza Euridice," "Nature's Adoration," by Beethoven, and in Hebrew, "Eli, Eli." Mrs. Ethel Cave-Cole, at the piano, gave adequate support.

William Wade Hinshaw presented on Oct. 25, at the Atlanta Theater, Mozart's "The Impresario," under the auspices of the Kiwanis Club, for the benefit of the Home for the Friendless. The cast made up of members of the Society of American Singers included Percy Hemus, Regina Vicarino, Hazel Huntington, Thomas McGranahan and Francis Tyler. Gladys Craven, at the piano, supplied the entire instrumental background in a most satisfactory manner.

ARTISTS VISIT PITTSBURGH

Ruffo, Bochco, Carolina Lazzari and Chamlee Heard in the Same Week

PITTSBURGH, PA., Nov. 12.—Titta Ruffo, baritone, and Rudolph Bochco, violinist, with Charles Gilbert Spross as accompanist, appeared before a large audience at the Syria Mosque on Oct. 24. Ruffo sang several operatic arias, and was demonstratively welcomed.

Carolina Lazzari, contralto, and Mario Chamlee, tenor, opened the Heyn series of recitals on Oct. 27 in Carnegie Hall. Miss Lazzari's program ranged from operatic music to songs, and she was cordially welcomed. Chamlee sang, among other songs, one entitled "Red Roses," composed by Conal O'C. Quirk, who shared with Blanche Barbot the duties of accompanist.

R. E. W.

Carl Craven Starts Chorus Rehearsals

CHICAGO, Nov. 12.—The Musical Arts Quartet, Carl A. Craven, conductor, was heard in a program at the Chicago Athletic Club on Oct. 29. Mr. Craven is rehearsing the ladies' chorus of Charles A. Stevens & Bros. for a public concert to be given in January.

Marion Armstrong, soprano, who gave a successful New York recital last year, appeared recently at a concert in Suffern, N. Y., and will fill engagements in Rutherford, N. J., on Nov. 16, and in Jersey City, N. J., in the near future.

The Workmen's Circle Music School, New York, will give a series of public recitals this season at its headquarters. These will be under the leadership of Henry Lefkowitch. Students of the school will be presented.

BOSTON, Nov. 12.—Harold F. Schwab, of Los Angeles, member of the senior class at New England Conservatory, gave an organ recital in Jordan Hall on Nov. 9. Of special local interest was his interpretation of the symphonic poem "Easter Morning," of Henry M. Dunham of the Conservatory faculty.

Two numbers from a group of four "Bayou Songs" by Lila Strickland were sung by Sophie Braslau at her recent New York recital. These were "Ma Li'l Batteau" and "Dreamin' Time." The contralto repeated both in response to the applause.

MacDowell Association Aids Schumann's Daughters and Moszkowski

PETERBOROUGH, N. H., Nov. 12.—Through the MacDowell Association, \$250 has been raised for the benefit of Robert and Clara Schumann's daughters and Moszkowski. Harold Henry, pianist, gave a recital here from which \$150 was realized. The extra \$100 was gathered by subscriptions. Mrs. MacDowell starts on a tour next week which will take her to Washington, D. C.; Hamilton, Ohio; Bloomington, Ill.; South Bend, Ind.; Chicago, and cities in Kansas and Oklahoma

Olga Warren, soprano; Ethel Newcomb, pianist; Lionel Storr, bass-baritone, and Meta Schumann, accompanist, will be the artists presented on the first program of the fourth annual series of Frederic Warren Ballad Concerts, at the Selwyn Theater on the evening of Jan. 22.

Rubinstein Club, of which Mrs. Wm. Rogers Chapman is president, will inaugurate its thirty-fifth musical season on Saturday afternoon, Nov. 19, at 2 o'clock at the Waldorf Astoria, when Helen Yorke will appear in a program of operatic and miscellaneous songs.

Elena Gerhardt, who gave her first New York recital of the season on Oct. 23, is announced for a second appearance in Town Hall on the evening of Nov. 20. She will devote the entire program to Schubert. Coenraad v. Bos will again be at the piano.

Sue Harvard, soprano, formerly of the Metropolitan Opera Company, will appear in recital in Lexington, Ky., on two consecutive evenings, Dec. 7 and 8. She has been engaged to sing at the first evening concert of the Mozart Club, Dec. 20, and will make two appearances at the Welsh Festival in Philadelphia, New Year's Day. Miss Harvard will return to Indianapolis May 1 for her third consecutive seasons.

Preparations are already being made by the erection of buildings and in other details, for the great influx of visitors expected at the Oberammergau Passion Play of 1922.



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Clara Butt, Under Southern Stars, Looks Forward to American Tour



Photo © Photo Press

Dame Clara Butt, with Her Husband, Kennerly Rumford, Baritone, Photographed While Bidding Farewell to Admirers, at the Start of Their New World Tour

DAME Clara Butt, English contralto, and her husband, Kennerly Rumford, baritone, are soon to leave Australia for America, on the second "lap" of their journey from Britain. The noted pair have not been heard in the United States in eight years, but the former concert tours of the contralto are well remembered throughout this country. The new tour, under the management of the International Concert Direction, Inc., will be begun in February, the first appearance being booked for Seattle.

Since her last appearance here, Dame Butt has crossed the operatic Rubicon, appearing as *Orphée* in a production of Gluck's "Orphée et Eurydice" in French under the direction of Sir Thomas Beecham in July, 1920. Her performance at that time solved the question as to whether she was uniquely an oratorio and concert singer. Her "organ tones" were

especially praised, and she was pronounced "a very valuable acquisition to opera."

In the spring of the same year she was decorated with the order which no other singer save Melba is said to have received. She was most active during the entire period of the war in activities for relief. Her Red Cross Society benefit concerts, and those for the war fund in London, were very notable events musically as well. One concert is said to have raised more than \$26,000 for the Red Cross.

For her tour of the United States, Dame Butt will be accompanied, in addition to Mr. Rumford, by Daniel Melsa, Polish violinist, and a pianist-accompanist as co-artists. The company's itinerary, now being arranged by Milton Diamond, manager, will include many Eastern cities, in addition to two concerts planned for March in New York.

English Drummer Heard in Grainger Work

One of Percy Grainger's compositions, "Shepherd's Hey," was featured at the farewell appearance of the English drummer, W. Byrne. Mr. Byrne has been associated with Dan Godfrey, conductor of the Bournemouth Municipal Orchestra in England, for twenty-nine years. Mr. Godfrey said a few words of farewell to his faithful drummer at this concert. Mr. Byrne is reported to be equally skilled with the tympani and the side-drums.

Elshuco Trio Plays H. Waldo Warner's Suite for "The Bohemians"

The Elshuco Trio—Elias Breeskin, Willem Willeke, and Aurelio Giorni—presented the musical program at the monthly meeting of "The Bohemians" at the Harvard Club on Monday evening, Nov. 7, and gave admirable performances of the Brahms Trio, Op. 8 and the

Suite by H. Waldo Warner, which latter was the winner of Mrs. Coolidge's coveted prize at Pittsfield, Mass., and performed for the first time anywhere at the 1921 festival in that Massachusetts city. Mr. Warner was unable to be present at "The Bohemians," meeting, as he was being obliged to play an engagement with the London String Quartet, of which he is the viola player. Following the ovation given the trio at the close of the Warner Suite Rubin Goldmark requested the secretary of the club, Ernest T. Carter, to notify Mr. Warner in a letter that his trio had won so enthusiastic a reception from his colleagues in "The Bohemians."

Diaz and Carrara to Inaugurate Free Concerts at Cooper Union

Rafaelo Diaz, tenor, of the Metropolitan Opera Company, and Olga Carrara, soprano of the Chicago Opera Association, will be the artists for the first night of the People's Institute Free Concerts in Cooper Union on Sunday eve-

ning, Nov. 20. This will inaugurate a series that is to continue through the winter on Sunday nights. Erik Huneker is executive secretary of the concerts, and the People's Institute Committee comprises Everett D. Martin, chairman; Mrs. Louise Ryals de Cravito, vice-chairman; Mrs. Henry M. Alexander, Henry De Forest Baldwin, Francesca de K. Gilder, Mrs. Charles S. Guggenheim, Mrs. Mary Dowe Herter, Marie Kieckhoefer, Sam A. Lewisohn, Mrs. Parker McCollister, Cora McDowell, Ralph Pulitzer, Edward F. Sanderson and Herbert L. Satterlee.

W. L. Hubbard Lectures on "Lohengrin" Before Opera Club

A program devoted to exposition of the opera "Lohengrin" was given by the National Opera Club of America, Inc., Katharine Evans von Klenner, president, at the Waldorf-Astoria on the afternoon

of Nov. 10. Andreas Dippel was extended an invitation to be present as guest of honor. After an address by the president, a description of the Wagnerian opera was given by W. L. Hubbard, with piano excerpts by Edgar Bowman. On the program was a number by Henry Hadley, "América to France," dedicated to Marshal Foch, and sung by George Reinherr, tenor, in honor of Armistice Day. Lawrence Schaufler accompanied. The National Opera Club Choral sang the "Bridal" Chorus from the opera, under the leadership of Romualdo Sapiro, and accompanied by Ferdinand Greenwald. Lucy Van De Mark, soprano, sang the "Dream" aria of *Elvira*. R. M. K.

Ernest Schelling, pianist, will give a recital at Aeolian Hall on the afternoon of Nov. 29. This will be his first appearance in New York since 1917.



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Los Angeles Record: "Opening with marked restraint, Fausto Cavallini soon swung into the role of the Count of Almaviva with a zest that won complete approval. The tenor filled the role with a thorough appreciation of its musical possibilities as well as the stage business."

Los Angeles Evening Herald: "His vocalization was artistic and rich with interpretative nuance."

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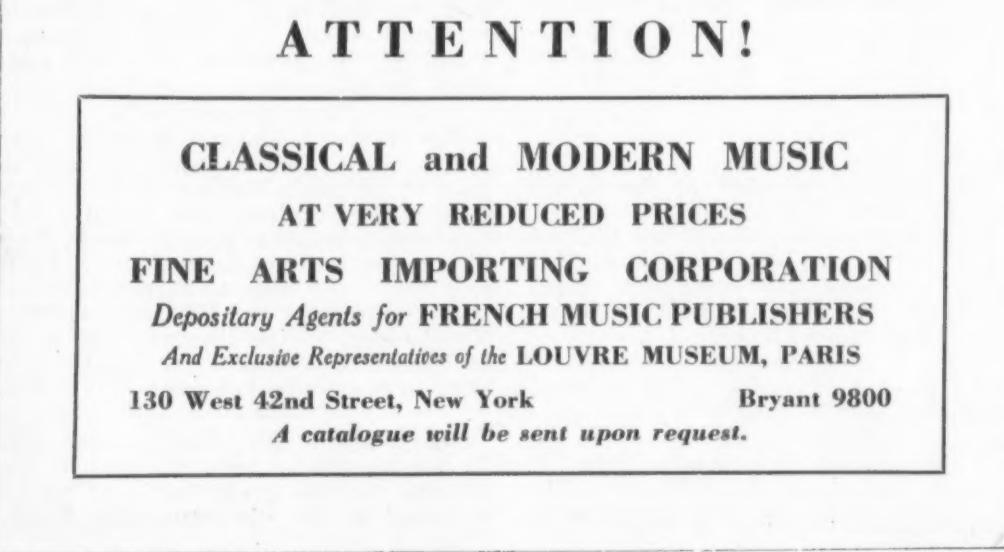
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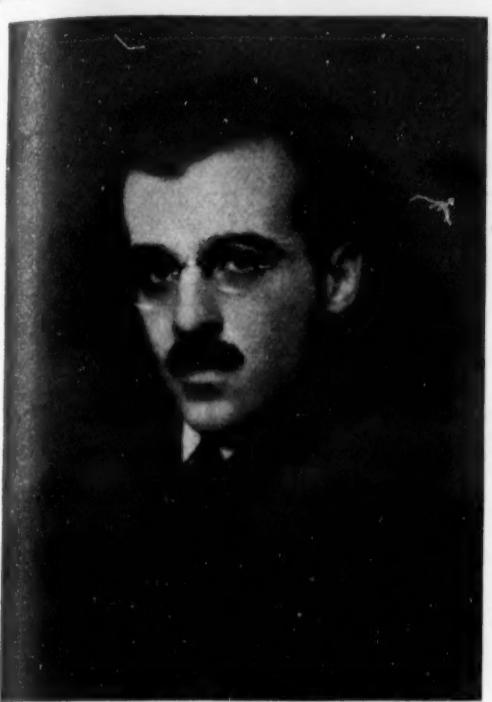


Photo by Edward Thayer Monroe
Erno Rapee, Conductor of the Capitol Theater Orchestra

That moving-picture audiences have outgrown the "popular overtures" which were formerly part of the regular fare in those theaters, and are demanding music of the best type, is the belief of Erno Rapee, conductor of the Capitol Theater Orchestra.

"Such selections as 'Poet and Peasant,' 'William Tell' and 'Raymond,'" says Mr. Rapee, "seem to have lost the popularity which they once enjoyed. Our audiences appear to have outgrown this type of popular music, and are ready for better things. They have developed a taste for Wagner, Tchaikovsky, and the more modern composers, and I think it is safe to predict that the time is not far off when the music of Strauss, Schönberg and the rest of the latter-day men will be played in the moving-picture theaters. Such a progressive step is made possible by increased size and the ever-improving quality of the large orchestras such as we have at the Capitol, and the progressive spirit and musical enthusiasm of S. L. Rothafel."

Mr. Rapee has conducted the programs at the Capitol with an artistic outlook and developed a fine unity and co-ordination in the orchestra of eighty-five pieces. Born in Budapest, he finished his musical education at the Budapest Conservatory, graduating with a gold medal as pianist and composer. His subsequent musical activities ranged from those of composer to conductor of symphonic concerts

and opera in the principal cities of Central Europe, including an appointment as assistant conductor to Ernest von Schuck, musical director of the Dresden Opera House. Following his appearances in Europe Mr. Rapee came to America for an extended concert tour, and this subsequently led to his association with Henry Savage, Harry Lauder, William Morris and other producers of national reputation.

**"Meistersinger" Overture Transcribed
for Piano by Hutcheson**

Ernest Hutcheson, pianist, has completed a transcription of the prelude to "Die Meistersinger," and it will appear on the program at his recital on Nov. 28, in Aeolian Hall. Concerning this work Mr. Hutcheson says: "Justifiable objection might be urged against the appearance of a transcription of 'Die Meistersinger' Prelude on a program of piano music. Hence, though usually a valiant defender of the transcriber's art, I offer this particular instance in a spirit of apology. I have not attempted to arrange Wagner's splendid work pianistically, but have tried to show that the piano is capable of literally reproducing every contrapuntal part and every musically essential note of a complex score, of preserving light and shade, of compensating in some measure by clearness of outline and transparency of detail for the inevitable loss of orchestral color. If it is legitimate to make an engraving of a fine oil painting, perhaps such a transcription is permissible."

**Harriette Cady Tells
How She Discovered
a Spanish Folk-Song**



Harriette Cady, Composer

Harriette Cady, composer, whose transcriptions of Spanish and Russian folk-songs have attracted attention, has, by her researches in this field, done much to secure for these beautiful melodies a wider public than they otherwise would have had. The work has naturally interested her greatly, and she readily tells of her delight in discovering some new treasure in folk-lore.

"Have you ever noted how plaintive a Spanish song in the major key can be?" Miss Cady queried, in discussing the subject. "A year ago last spring a Spaniard who had just returned from Madrid, asked me to hear a Spanish folk-song, 'Ay-Ay-Ay,' which was then the rage there. I was so entranced with the lilt of it that I said: 'Why should the singers have the monopoly of such a melody?' and so for my own pleasure, I made the piano transcription for it that has just been issued by the Oliver Ditson Co. Meanwhile, I've had the pleasure of hearing it sung by Schipa and Bori, both Spaniards. Not knowing Spanish, I asked a Spaniard for a translation in English. This is what he said: 'He tell of lover whose lady he think deceive him. He say: "Give me the overcoat of your love or I die, Ay-Ay-Ay." 'What,' I said, 'overcoat?' 'Oh, yes, overcoat is cover—is to protect.'

"Being a folk-song, it dates back in the history of the Spanish people, just as the 'Cossack Folk-song,' of which I also made a piano arrangement, is known by all Russians and is covered by the mists of the past. The latter folk-song has a little strain of the Orient, and is it not because the Cossacks came from Eastern Russia and mingled much with Eastern races? They were a brave and free people, and the Centaur of mythology reminds one of them. In Algernon Blackwood's fascinating story 'The Centaur' he naturally carries the action into the primitive wilds of the Caucasus Mountains."

A SENSATIONAL SUCCESS with the SCOTTI OPERA

won by

GREEK EVANS BARITONE

as "Amonasro" in "Aida"—San Francisco, Sept. 23, 1921

San Francisco Journal of Commerce:

**GREEK EVANS SHINES
AS ONE BRIGHT STAR
IN THE OPERA "AIDA"**
**Young Baritone Makes Brilliant
Leap Into Fame With
Voice and Acting**

ENTRANCE STIRS AUDIENCE

"With his entrance in the second scene of the second act the whole thing was lifted. An artist had walked upon the stage. The reflex on the house was instantaneous. Attention, which had been wandering and dispersed, immediately polarized itself upon Amonasro.

"His appearance was good—the entrance well made. Immediately one felt the savagery, the kingliness of this Ethopian chief. The touch of the artist was in the make-up of the mask, too, the white pigmented lines on the face next to the black ones accentuated the barbarity of the facial expression.

"The costume, too (the brown union garment excepted), was excellently planned—skins, necklace of boar's teeth and all the rest of the primitive panoply pointed to a creative interpretation.

"The voice and the acting were equal to the initial impression of keen pleasure. The first bout of song, when Amonasro sings to the King,

"Suo padre—Anch' io pugnai," was immediately successful, immediately distinguished.

"Greek Evans gave as well-sustained, as well-sung a performance of Amonasro as one could wish to see."

"In the third act, before the Temple of Isis, Evans's acting and vocalization were all that could be desired. Rarely have I heard such purity and tenderness of tone as in the passage 'Rivedrai le foreste imbalsamate, le fresche valli, i nostri templi d'or.' And from this pure lyricism the shift to his intensely dramatic denunciation of Aida showed an emotional range and power of first rank.

"If Evans continues to develop, we will have another great baritone, if he is not great already."

"Those who stayed away missed, not only these real moments, but above all they missed the debut in San Francisco of a baritone whose fame will soon fly over wider and wider areas."

San Francisco Call and Post, Sept. 24:

"Greek Evans distinguished himself as the captive king of Ethiopia. Few baritones who have essayed the role here have made it so historically impressive. His voice is remarkably clear and even and his diction unusually distinct. Every note comes with the resonance of a hammer tapping an anvil and as sharply defined as the springing of steel trap."

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As "Amonasro"

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"A singer with voice, art and brains; one of the most engrossing we have heard in late years."

—Philip Hale in Boston "Herald," January 23rd, 1921

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PEEKSKILL, N. Y., October 17th, Recital, St. Mary's School

ST. PAUL, Minn., October 26th, Recital, Schubert Club

SUPERIOR, WIS., October 28th, Joint Recital with Walter Greene

NEW YORK CITY, November 3rd, Columbia University

NEW YORK CITY, November 5th, Euphony Society, Joint Recital with Francis Moore

PORT CHESTER, N. Y. November 11th, Joint Recital with Reinald Werrenrath and Roderick White. Auspices of American Legion, Post 93.

NEW BRUNSWICK, N. J., November 20th

BROOKLYN, N. Y., November 25th, Brooklyn Institute of Arts and Sciences

BUFFALO, N. Y., November 30th, Soloist with Guido Chorus

DETROIT, MICH., February 14th, Symphony Hall

NEW YORK CITY, April 6th, Columbia University



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NEW YORK, NOVEMBER 19, 1921

A BOON TO THE REVIEWERS

IN extending invitation to the newspaper reviewers to attend any rehearsals of novelties they desire to hear in advance of their first public performances, Josef Stransky, conductor of the New York Philharmonic, has taken a step that must be heartily applauded, and one which other orchestra leaders would do well to follow. The courtesy which the Metropolitan Opera House management has extended properly accredited newspapermen, in permitting them to be present at the final rehearsals of new works and revivals undertaken, has been an object lesson in the good these advance auditions do.

With a new symphonic work, as with a new opera, the sponsor's greatest apprehension is that the work will not be understood or its beauties fully grasped in a single hearing. Keen and specially trained observers have been known to misconstrue and to overlook. Frequent rehearsals sometimes are necessary to arrive at a just verdict, and the sharpest ears have been known to register different impressions when the strangeness has departed from the new, or when a second survey has brought to light depths that lie submerged under a conventional exterior.

Perhaps even more to the point is the aid which the advance hearing gives the reviewer for the daily newspaper, always pressed for time, in the preparation of his copy. He can give more thought to what he has to say, and can be surer that what he writes represents a settled conviction or at least a very positive impression.

If the rehearsal privilege could be generally accorded, and if the reviewers could take full advantage of it, a considerable lessening of the tension under which they are laboring might result. But with five, six, seven, even eight and nine events

a day to be looked after in some fashion by the critic and his assistants, if he has any (the newspapers do not seem to realize that with the great increase in the number of concerts there is need for a proportionate increase in the number of writers) the problem of finding time for attendance at rehearsals is likely to be a baffling one. Mr. Stransky has provided the opportunity. The scribes must solve the other phase of the problem as best they can.

THE DJINN SALAAMS

WHEN Wagner wrote his music dramas he had to plot his scenes more or less in accordance with the stage conventions of the day. He was not satisfied with the trite tricks of the theater, so he gave his stage directors something to worry over. There is that change from the murky depths of the river to the glow of Walhalla in "Rheingold," customarily effected within the prescribed musical phrase but not without some perspiring agitation on the part of scene-shifters. Then there is the famous "Parsifal" panorama, which has been discarded at the Metropolitan. If Wagner chafed at the rigid limitations of the theater and made exacting demands, those who followed him, like those who came before, were more considerate, but often a composer with some fanciful or fantastic conceit to express must have longed for magic power to transform one elaborate picture into something different but equally elaborate with the gesture of a Merlin or the wave of a fairy wand.

Within certain limitations the power is now held out. Dissolving scenes are an accomplished fact. The play of light upon pigment, the response of pigment to light, has opened a new door. Experiments in the harmony of light, color and design by modern scenic experts have been attended by remarkable results. Sets devised by Nicholas de Lipsky for Pavlova's novelty, "Dionysus," have been fruitful of remarkable suggestion here. Similar work by Adrian Samoiloff has broken upon London with the effect of the revolutionary. These dissolving scenes are scarcely out of the experimental phase as yet, but they spell something new in bold letters. Aladdin's palace can be conjured up or disposed of by the movement of an electric switch, a switch that would surely have interested the Master of Bayreuth more than a little. "The Thousand and One Nights" now invite the creators of opera and ballet as never before. The djinn salaams.

A PLEDGE REDEEMED

CHARACTERISTIC of the well-ordered machinery of the Metropolitan Opera House during the consulship of Giulio Gatti-Casazza, is the circumstance that one of the novelties of the new span of opera, and perhaps the most important one, comes in the very first week of the season. The mounting at the outset of the operatic year of Korngold's much-discussed work, "The Dead City"—admittedly very difficult for the singers, the orchestra players and the technical staff—bespeaks the thoroughness and the readiness of Mr. Gatti-Casazza's organization.

"The Dead City" redeems a pledge. In nothing has the Gatti-Casazza régime been more notable than in its faithfulness to its promises. It has become a matter of evident and very justifiable pride for the management to say, at the end of each successive operatic year, that every novelty and every revival announced has actually been performed.

The promptness with which the Korngold work has been brought forward can be taken as an earnest that the new season will maintain this record.

NOW that Ernest Newman has spoken, those who simply must have a program for their music will never cease to search for the trichechus rosmarus in Carpenter's "Sonatino."

THE one-program-to-every-two-persons nuisance has asserted itself at some New York musical events. Myopic managers evidently fail to realize the resentment provoked by such petty and silly economies.

THE new prima donna and the new scenery for "The Dead City" both come from Vienna. Irrespective of the scenery, opera glasses have been in demand.

GALLI-CURCI at the Metropolitan; "Samson et Dalila" in Chicago. The veteran first nighter wonders whether he's in the right city.

Personalities



Photo, Bain News Service

Life Not All Labor for the Virtuoso and His Collaborator at the Piano

Photographed in a moment of relaxation, Bronislaw Huberman, prominent among the new violinists in America this season, and Paul Frenkel, his accompanist, present here the aspect of two gentlemen of leisure rather than the hard-working pair they are compelled to be whenever they are on tour. Huberman is revisiting America for the first time since his prodigies days and has had striking success wherever he has played. As the violinist's collaborator in the performance of sonatas, as well as his accompanist, Mr. Frenkel has played at all Mr. Huberman's recitals.

Gerhardt—Elena Gerhardt, the lieder singer, treasures among her possessions a diamond brooch presented to her by the last Czarina of Russia.

Lehar—A recent dispatch from Vienna stated that Franz Lehar, composer of "The Merry Widow," had dropped all composing and started on a search for his brother, Colonel Lehar, who was the Emperor Karl's "Minister of War" in his abortive march on Budapest. The composer received one report that his brother had been killed and another that he had been taken secretly as a prisoner to Budapest.

Grainger—The novelty of the New York Chamber Music Society's recent first concert was really a novelty only for New York. Percy Grainger's "Green Bushes," though it had never before been played in public in this particular arrangement, was performed by full orchestra under the composer's direction at Queen's Hall in London in 1918. The day after this performance, Mme. Joachim-Gibson presented Mr. Grainger with a baton which had belonged to her uncle, the great violinist, Joachim. The baton had been used by Joachim, Wagner and Brahms.

Garden—With respect to the married sister whom Dame Rumor was ready to trot out on the boards as a member of the Chicago Opera Association, Mary Garden, the directrix, recently was quoted as saying that the sister's place was in the home and not in opera. "My sister has a remarkable voice," Miss Garden said, "but she is happily married and has children and it would be an injustice to her and to her family if she should take up an artistic career. You simply have to steel yourself against everything but your work when you decide on a career, and I won't let my sister try it."

Eisen—Vasa Prihoda, the Bohemian violinist, who is now making his second tour of America, has brought with him a new pianist, Otto Eisen, who occupies a distinguished place abroad as a soloist and ensemble player. Mr. Eisen is a native of Czechoslovakia. He studied at Lintz, Austria, and at the age of thirteen directed a symphony orchestra in that city, appearing also as piano soloist. At the age of seventeen he was accepted as a pupil at the Master School in Vienna, where he studied piano under Paul de Conne and theory under Otto Ripple. Subsequently he made concert tours in Austria, Germany and Italy.

Schumann Heink—Among the distinguished guests in the reviewing stand at the ceremonies attendant on the national convention of the American Legion at Kansas City was Ernestine Schumann Heink, who was an honor guest at the dedication of the Liberty Memorial. She was presented to Marshal Foch by General Pershing. The meeting between the French general and the great contralto immediately followed that between General Pershing and the singer. The American commander gripped both the diva's hands in his, for he recalled the many occasions when she had sung for American soldiers. She beamed with joy when the French soldier spoke in praise of her art.



Our Foolish Correspondent Finds a Magic Lamp



BOSTON, Nov. 15.—Of course it is perfectly terrible to be turned away at the box-office from a Schumann Heink concert, but this happens, even to one who is frightfully fore-handed about these things. No. 1 shows Our Foolish Correspondent receiving the dread tidings. All box-office officials are cold. The disappointed one depicted in No. 2 is heart-broken but the man behind the window remains obdurate and she mere-

ly is allowed to stay and mourn outside. But that door man had a lovely face, as anyone can see from No. 3. She would ask him if he would let her in, explaining to him that it was part of her job to (mis-)represent MUSICAL AMERICA . . . Magic!! The box-office comes to light and blooms with tickets. "You should have told me!" he murmurs in No. 4, thrusting himself through the opening, and pressing ticket after ticket into the hands of our little old Foolish friend. M. H.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Here and There

Question Box Editor:
1. What is the pronunciation and meaning of: (a) Goldmark's overture, "Sakuntala?" (b) the Wieniawski Mazurkas, "Kujawiak," "Dudziarz" and

"Obertass?" 2. How are the names of Maia Bang, Ten Have and Accolay pronounced and what are the nationalities of the last two? E. R.

Grove City, Pa., Nov. 2, 1921.

1. (a) "Shock-koon-tulla," the name of a Sanskrit drama by Kaladisa, accent on second syllable; (b) "Koo-yah-kyok," accent on second syllable; "Dood-djozzh," accent on first syllable; "O-bair-toos," accent on first syllable. These are all Polish folk-dances. 2. "Mah-yuh Bong," "Ten Harve," "Accolah-ee." I am told on good authority that Mr. Ten Have is an Englishman of Belgian extraction and that Mr. Accolay is a Belgian.

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Concerning Victor Herbert

Question Box Editor:

1. When and where was Victor Herbert born? 2. Is it true that he was a concert artist before becoming a composer? 3. What was his first opera? 4. If he has written any grand operas what are they and when and where were they first given? B. E. L.

Tallahassee, Fla., Nov. 2, 1921.

1. Dublin, Ireland, Feb. 1, 1859. 2. Yes, he was a well-known cellist. 3. "Prince Ananias," New York, 1894. 4. "Natoma," Philadelphia, Feb. 21, 1911, and "Madeleine" at the Metropolitan Opera House, New York, Jan. 24, 1914.

?

Range of Voices

Question Box Editor:

Will you kindly tell me the range of the soprano and mezzo-soprano voices? C. D.

Brookline, Mass., Nov. 6, 1921.

It is not possible to assign any hard

and fast range for any type of voice as they are classified by quality rather than range. One assigns vaguely, two octaves to each voice, the soprano singing up two octaves from C below the treble staff, and the mezzo up two octaves from the B Flat just below. Individual voices have usually a few more tones at each end.

?

Sign Your Names!

The editor of the Question Box receives every week a number of letters which on account of their length or for other reasons, have to be answered directly instead of in the column. Many of these replies are returned by the post-office, as the names or addresses are fictitious. As the answering of questions often requires considerable research, it would save the editor much trouble and be to the interest of correspondents if genuine names and addresses were given. Otherwise, all replies will have to be restricted to those which can be given in the column.

Contemporary American Musicians

No. 194
Bianca Saroya

BIANCA SAROYA, soprano, was born in Philadelphia, and underwent her early training here. After singing in concert and oratorio she decided to prepare herself for grand opera, and went to Italy where she studied under Cotogni. She was preparing to make her début at the Constanzi in Rome, when she was offered an engagement with the Boston Opera Company, with which she toured the principal South American cities, and with which Miss Saroya sang leading dramatic rôles. Then followed an engagement with the Bracale Opera Company, with which Miss Saroya sang in Cuba and Mexico.

Following this, Miss Saroya spent a season in Spain, Portugal and Italy, where she was heard with many opera companies. Upon her return to the United States she was engaged by Fortune Gallo for the San Carlo Opera Company, and she has been heard with this organization in New York, Boston, Philadelphia, and other cities on tour.



© Mishkin
Bianca Saroya

Alexander and Blanche Bloch Plan to Play Pizzetti's Sonata Again

Violinist and Pianist Believe That Modern Italian Work, Introduced Last Season, Deserves Rehearing—Say It Should Be Listened to as Pure Music, Not as Transcript of War Impressions

IF at first you don't succeed, try, try again. This is the principle on which Alexander and Blanche Bloch, violinist and pianist, act when they announce, for their Town Hall recital of Nov. 21, the Sonata by Ildebrando Pizzetti which had its New York première at their hands last season. They played the work last year on the recommendation of Kathleen Parlow, who had given it its London première and who presented it again in New York ten days after Mr. and Mrs. Bloch.

"Study made us enthusiasts over the work," the Blochs say. "But the public, not having studied it, was perhaps not to be expected to like it as well as we did. At any rate the critics did not speak favorably of it either when we played it or when Miss Parlow brought it forward here. She had had great success with it in London, but when she sought for comments in the New York criticisms to send to Pizzetti she found only a few sentences out of both our and her notices which could fail to bruise a composer's presumably sensitive spirit. One critic said that his only regret during its performance was that the exit was so far away. Another said that Pizzetti was evidently just another modern Italian apostle of ugliness.

"We do not know much about Signor Pizzetti personally. He is director of the Conservatory at Florence, and so far as we know he has no special affiliations with Malipiero, Casella and others of the revolutionary group. One report had it that this Sonata, composed during 1919, was designed to represent his reactions to the war. We had laid the work aside and quite forgotten it until this fall, when we played it over again one day and were so struck with it that we decided to give the public and critics an-



Alexander Bloch, Violinist

other chance at it. Its thematic material is rather fragmentary, but there is more than a little evidence of conventional thematic development in it.

"In one passage the piano plays in C Minor and the violin in C Sharp. The opening movement is marked *tempestuoso* for the piano and *lamentoso* for the violin; and this, together with the title of the second movement, 'Prayer for the Innocents,' led us to think that there might be something in the Sonata's being intended to convey Pizzetti's reactions to the war.

"But, alas for romance! Gilbert Gabriel, the critic of the *Sun*, was abroad this summer and met Pizzetti. He tells us that when he asked him about the Sonata, the composer sat down at his piano and played some of it for him. Very evidently he means it to be taken as pure music. When we reminded Mr. Gabriel of that title, 'Prayer for the Innocents,' he laughed and said, 'Yes, Pizzetti's wife died during the summer when he was writing it, and left him with two small children!'

Besides the Pizzetti, the Blochs will play at this recital sonatas by Grieg and Beethoven. They will give a second

Aeolian Hall recital in January. Mr. Bloch, who is one of Auer's assistant teachers, is at present busy on a new pedagogical work for Carl Fischer.

D. J. T.

FARRAR AT ALBANY

Welcomed by Demonstrative Audience—Organ and Song Recitals

ALBANY, N. Y., Nov. 12.—Geraldine Farrar sang on Nov. 2 at the State Armory to a demonstrative audience. She was in fine voice. Her program included an aria from Mozart's "Don Giovanni," artistically sung, and French and English songs. There was great enthusiasm when Madame Farrar gave the *Habanera* from "Carmen" and Tosti's *Serenade* as encores. Claude Gotthelf was her accompanist. Ada Sassoli, harpist, played a number of solos admirably. Edgar Schofield was ill, and his place was taken by Knight McGregor, baritone, who was successful in his excerpt from Mozart's "Marriage of Figaro" and Mendelssohn's "Son and Stranger." Stuart Swart, pianist, acted as his accompanist.

Elmer A. Tidmarsh gave an organ recital on Oct. 31 at the First Methodist Episcopal Church under the direction of the Monday Musical Club. He played Bach, Liszt and Schubert numbers, and Hollins's concert overture.

Vincent J. St. John, Irish tenor of North Adams, Mass., was heard in a song recital, on Oct. 31 at the Vincentian Institute, assisted by Thomas F. O'Neill, violinist. Mr. St. John included in his numbers many of the McCormack popular Irish songs. Joseph F. Dwyer and Mary M. Pela were accompanists.

A new song, "O America Fair," composed by Howard N. Fuller of Albany was sung for the first time at the meeting of the Albany Community Chorus on Oct. 31. Stuart Swart, pianist, played several solos.

The Troy Vocal Society, W. L. Glover, director, has engaged Nellie and Sara Kouns, sopranos, as soloists with the chorus for the spring concert on March 9 in Music Hall. They will appear with the Apollo Club of Brooklyn, conducted by Dr. John Hyatt Brewer, on Nov. 29.



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LAZARO

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FAMOUS TENOR

IN EUROPE, SEASON 1921-22

Strauss Visit Is Feature of Chicago Week

Songs of Famous German Presented by Elisabeth Schumann with Composer at Piano—Vecsey, Werrenrath, Maier and Pattison, Graveure, Luella Meluis, Bonucci Give Programs—Apollo Club Opens Season with "Elijah"—Local Artists Heard

CHICAGO, Nov. 14—A distinguished audience that included most of the artists of the Chicago Opera and a large proportion of local musicians gathered to hear Richard Strauss at the Auditorium on Nov. 6. Elisabeth Schumann, lieder singer, gave a program of Strauss works, with the composer at the piano. The interest lay chiefly in the interpretations, and the audience was wrapped in attention that was almost professional. Dr. Strauss played quietly, with no show of emotion, and imparted merely an intellectual glow to his works. Miss Schumann possesses a clear, limpid voice, of no voluptuous charm, but capable of delicate inflections. The Strauss compositions were serene and impressive; music of sweetness and simplicity with an underlying power that the singer did not always bring forth. "All Mein Gedanken" and "Freundliche Vision" were choice bits of melody, and the singer was obliged to repeat "Der Stern" and "Schlechtes Wetter." The audience was demonstrative, and accorded both Dr. Strauss and Mme. Schumann an enthusiastic welcome.

Ferenc Vecsey proved a violinist of the highest caliber in a recital at Cohan's Grand. A rich and luscious tone, a technique entirely adequate but never obtrusive, and a deep sense of musical value give him the right to a high place among violinists. Vieuxtemps' Concerto in D Minor and the Paganini-Kreisler "Praeludium and Allegro" were given with deep insight and fine tonal effects. In a group of his own compositions, Vecsey ran the gamut of technical effects. His Caprices are sparkling numbers and were followed by repeated demands for encores. Walter Meyer-Radon provided the accompaniments in an effective manner.

One is always sure of a skilfully arranged program and thorough preparation in a recital by Reinald Werrenrath, and his appearance at Orchestra Hall on Nov. 6 proved no exception. There were no rough edges to his art. His program included a group of Italian songs, some French lyrics, a group by Frank Bridge, one by contemporary American composers, and "Vision Fugitive" from "Hérodiade." He achieved a full artistic and dramatic effect in the aria, but this applies to everything he sang. Harry Stier was a capable accompanist.

Two-Piano Recital Attracts Crowd

Guy Maier and Lee Pattison proved to be in a class by themselves as musical attractions when they filled to capacity the Blackstone Theater on Monday afternoon. They appeared under the auspices of the Musicians' Club of Women. Their playing in a two-piano program was delightful, as usual, and captivated the

audience. The Bauer transcription of Bach's Fantasie and Fugue in A Minor showed their attainments admirably, and the Mozart Andante and Variations was superbly played. "Jeux de plein air," by Germaine Tailleferre, proved interesting. A Waltz by Arensky and Edward Burlingame Hill's "Jazz Study" were repeated after insistent applause.

Louis Graveure, baritone, was heard in recital in Mandel Hall on Nov. 1, before the University Orchestral Association. He sang with virility and temperament, and gratified a large audience. His program included many popular numbers of which the "Toreador" Song and Tosti's "Good-bye" evoked encores. A César Franck Nocturne gave freer expression to Mr. Graveure's artistry, and a group of British folk songs was well received. Roger Deming assisted with two piano numbers, and also played the accompaniments.

Arturo Bonucci, cellist, appeared for the first time in Chicago as assisting artist to Luella Meluis, coloratura soprano, at Orchestra Hall on Nov. 8. The concert was given under the auspices of the Englewood Women's Club, and Miss Meluis, who achieved success in her recital two weeks ago, was greeted by a large audience. Her voice sparkled and thrilled in arias by Mozart, Handel and Rossini, and in a group of modern songs she displayed high lyric powers. "Spring" by Richard Hageman proved an effective number.

Mr. Bonucci opened the program with a Concerto in B Flat by Boccherini. His technique is highly developed, and a rich, sonorous tone colored his playing. Warmth and mellowness characterized his Chopin numbers, and his fluency in passages of harmonics and pizzicato was displayed in two of his own studies. At the close of the program, Gounod's "Ave Maria" was given by Miss Meluis, Mr. Bonucci, Arthur Dunham, organist; Alfred Quensel, flautist, and Mr. Hageman, who played the accompaniments for the singer. The work of Mr. Hageman was one of the features of the concert.

Apollo Club Presents "Elijah"

The Apollo Musical Club opened its season on Nov. 7 with a performance of "Elijah" at Orchestra Hall under the leadership of Harrison M. Wild. Players of the Chicago Symphony furnished the orchestral accompaniment. Rollin Pease as Elijah was in fine voice and gave a stirring performance. The air "Is Not His Voice like a Fire" was sung with exceptional dignity and power. Paul Mallory was the tenor soloist and sang with fine dramatic effect. Olive June Lacy, soprano, gave her solos with warmth and sincerity, and Louise Harrison Slade, contralto, sang with much emotional appeal. The performance of the chorus was of a high standard. Edgar Nelson was the organist.

ARTHUR WILDE

American Cellist

A MEMBER of the New York Symphony Orchestra under Walter Damrosch for six years and soloist at the Fifth Avenue Brick Presbyterian Church and Union Theological Seminary with Clarence Dickinson, Organist and Choral Director.

Press Comments:

Mr. Wilde was without doubt the feature of the evening. There may be cellists who play with just as good technic and fine big tone as Mr. Wilde, and who offer just as attractive numbers, but there is one outstanding quality which he possesses which stamps him as an artist. This is the manner in which he interprets the compositions which he offers and which made his playing a delight. He lived up to the reputation that had preceded him to this city and played beautifully.—*Poughkeepsie Eagle-News*, Oct. 11, 1921.

His superior interpretation of each selection was characteristic of the real artist. His technique was flawless.—*Poughkeepsie Evening Star*, Oct. 11, 1921.

Management of ARTHUR WILDE, Briarcliff Manor, N. Y.



Photo by Louvre

Ruth Bradley, pianist, was heard in recital at the Playhouse on Nov. 6. Relieving the conventional works of her program, Miss Bradley played the "Kaleidoscope" of Eugene Goossens, the British exponent of modern music. "Kaleidoscope" presents a succession of fanciful pictures, and Miss Bradley did much to make the work interesting. She possesses nimble fingers and a warm, expressive style. In a Brahms Rhapsody she displayed maturity and power, and she played two Liszt numbers with precision. Moszkowski's "En Automne" was given with finesse and charm. The program opened with the Franck-Bauer "Prelude, Fugue et Variation" and the Schumann Fantasie Op. 17. Miss Bradley is a member of the faculty of the Bush Conservatory.

Heniot Levy, pianist, and Hans Muenzer, violinist, gave the first performance of a Sonata for piano and violin by Mr. Levy at a meeting of the Heniot Levy Club. The Sonata is a valiant work that demands much of the performers, and contains music of interesting quality. It was given a fine exposition by the composer and Mr. Muenzer. Other numbers on the program were given by Mrs. Bernice McChesney and Nellie Snyder, pianists, and Mrs. Louise Hattstaedt-Winters, soprano.

William Phillips, baritone, sang

"Elijah" at the annual performance of the oratorio given at the First Congregational Church of Oak Park on Nov. 13. His presentation possessed dramatic power and reflected a profound conception and high musicianly qualities. Mr. Phillips was soloist at Lake Forest University on Nov. 4, singing a group of arias before an audience that included H. N. Moore, the new president of the school.

EMIL RAYMOND.

Olivet Institute to Aid 200 Music Students

CHICAGO, Nov. 12.—The Olivet Institute Music School has resumed a campaign for funds to furnish scholarships to 200 students unable to pay for instruction. The Institute is located in the foreign district and provides musical instruments for students who have none of their own. Among those who have subscribed to the fund are Harrison M. Wild and the Musicians' Club of Women.

Mme. Zeisler Asks Aid for Moszkowski Fund

CHICAGO, Nov. 12.—Mme. Fannie Bloomfield Zeisler has received word from Marie and Eugenie Schumann, daughters of Robert Schumann, thanking Americans for their contributions to the fund raised in their behalf. More than \$1,000 was raised by Mme. Zeisler and Olga Samaroff. Mme. Zeisler is now actively engaged in behalf of the Moszkowski fund.

C. H. Farnsworth, professor of school music in Columbia University, has been given the honorary degree of Doctor of Music by Oberlin College.

Boris Hambourg, cellist, will be soloist with the Detroit Symphony, Ossip Gabrilowitsch, conductor, on Nov. 27.

Josie Pujol

Violinist

Montreal Gazette, Nov. 3, 1920

"Gave a very satisfactory performance, showing finish in technique and even volume not usually associated with such youthful performers."

La Noche, June 11, 1921

"Astonished her hearers by her unsurpassed playing, was enthusiastically applauded and had to respond to many encores."

Albany Knickerbocker Press, January 16, 1921

"Miss Pujol gave a varied and interesting program with fine technique and perfect control."

El Mundo, Havana

"Thundering applause greeted the beautiful Josie Pujol at her first recital, in which she completely charmed her audience."

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San Carlo Visit and Local Forces Crowd Boston's Week with Opera

Fortnight's Season Opened by Gallo Artists—Eight Performances Given—Society of Singers in "Aida"—Monteux Returns and Presents New American Work

BOSTON, Nov. 14.—The San Carlo Opera Company opened its two weeks' stay at the Boston Opera House on Nov. 7, with a notable performance of "Carmen." During the week eight different operas were presented before large audiences. The performances were well subscribed for in advance, and at several, the houses were entirely sold out.

The opening night revealed the operatic talents of Esther Ferrabini, known to Bostonians as the wife of Agide Jachia. Throughout her performance there was evident musicianship of a high order. Histrionically, she endowed her *Carmen* with more subtlety than is the wont of many who essay the rôle. Madeleine Keltie sang *Micaela* charmingly and shared with Mme. Ferrabini in the applause of the evening. Romeo Boscacci sang a serviceable *Don José* and acted the rôle convincingly. Joseph Royer as *Escamillo* scored a success. Lesser parts were adequately sung by Joseph Tudisco as *Dancairo*, Natale Cervi as *Remendado*, Pietro di Biasi as *Zuniga*, Nicola D'Amico as *Morales*, Anita Klinova as *Frasquita*, and Frances Morosini as *Mercedes*. Incidental dances were performed by Sylvia Tell and her corps de ballet. The excellent ensemble was due in no small degree to Carlo Peroni, who is a conductor of real merit.

On Tuesday "Bohème" was performed. Bianca Saroya was a beautiful *Mimi* both in voice and appearance. Giuseppe Agostini sang *Rodolfo* with great ardor. Madeleine Keltie was again agreeable and charming as *Musetta*. *Marcel* was well sung by Graham Marr, and *Colline* by Pietro de Biasi. The minor rôles were adequately filled. Ernst Knoch conducted with thoroughness and dramatic fire.

"Faust" was the matinée presentation on Nov. 9. Giuseppe Agostini sang the title part with pleasing lyricism. Pietro de Biasi as *Mephistopheles* was admirable. Madeleine Keltie sang *Marguerite* with her accustomed charm. *Valentine*, sung by Nicola D'Amico, *Siebel* by Ada Paggi, *Wagner* by P. Tortorici, and *Martha* by Anita Klinova were in capable hands. Sylvia Tell and ballet took part. Mr. Knoch conducted.

The Wednesday evening performance of "Rigoletto" was in keeping with the high standards of the week. Josephine Lucchese, an admirable soprano, created quite a sensation with her *Gilda*. Romeo Boscacci pleased as the *Duke*, and Joseph Royer gave a realistic portrayal of *Rigoletto*. *Sparafucile* was sung by Pietro de Biasi; *Maddalena* was in the hands of Ada Paggi, and the other minor parts were well sung.

The opera for Thursday evening was Verdi's "La Forza del Destino," performed for the first time in Boston. Bianca Saroya sang *Leonora*. Tommasini was *Don Alvaro*; Natale Cervi was the *Marchese di Calatrava*, and Joseph Royer the *Don Carlos di Vargas*. Paggi, di Biasi, Klinova and Tudisco sang the secondary parts. Mr. Knoch again conducted.

The Friday evening performance of "Aida" was one of the most satisfactory of the week. Marie Rappold as guest artist portrayed *Aida* with eloquent beauty of voice. Nina Frascani, making her first appearance of the week as *Aneris* sang acceptably. *Radames* was manfully presented by Gaetano Tommasini, *Amonasro* by Gaetano Viviani, *Ramfis* by Pietro de Biasi, and the *King* by Natale Cervi. Francesca Braggiotti performed solo dances. Mr. Peroni conducted.

Anna Fitziu was the center of interest at the Saturday matinée performance of "Madama Butterfly." Her performance was eminently satisfying. Suzuki was skillfully sung by Ada Paggi. Romeo Boscacci was an effective *Pinkerton*; Klinova as *Kate*, was equally satisfactory, as were the lesser characters, essayed by Graham Marr, Joseph Tudisco, Natale Cervi and Pietro de Biasi. Carlo Peroni again conducted with his usual grace and fine musicianship.

"Il Trovatore," the Saturday evening

opera, was efficiently performed. Bianca Saroya made a charming *Leonora*; Anita Klinova was *Inez*; Tommasini sang *Manrico*, Vivian was *Count di Luna*; Nina Frascani was efficient as *Azucena*. Mr. Knoch conducted ably.

Hear Boston Opera Forces

"Aida" was presented by the Boston Society of Singers during the fifth week of the season at the Arlington Theater. The eight performances were commendably given under the skillful direction of Max Fichandler and with especially picturesque settings and lighting effects by the resourceful Phil Fein. The established policy of alternating casts brought several new additions to the company. Ross Nier made her first Boston appearance as *Aida*, and sang and acted the rôle with marked success. Lois Ewell and Florence Tennyson alternated capably with Miss Nier. Another new addition to the company was Stella De Mette, contralto, who gave a stirring presentation, vocally and histrionically, of *Aneris*. Emma Ainslee, who alternated, sustained the standards established in her previous performances. Dean Hanscom and Rulon Robison were acceptable as *Radames*. Robert Henry and Stanley Deacon gave striking impersonations of *Amonasro*. Herbert Waterous as the *High Priest*, Edward Orchard as the *King* and Edward Haslit, the *Messenger*, filled their rôles efficiently. The work of the chorus, trained by Max Fichandler, was noteworthy for its precision and authority.

Monteux Presents Novelty

The Boston Symphony, back from its New York trip, resumed its Boston series

with the fifth pair of concerts on Nov. 11 and 12. The Sibelius Symphony No. 2, in D, was eloquently read by Mr. Monteux and the orchestra. The music, abounding in pastoral suggestion and of unmistakable nostalgic vein, was heroically played, with understanding regard for its somber, turbulent, and at times tragic significance. The performance profoundly stirred the audience, which applauded until the orchestra rose in acknowledgment. A first performance was given of "A Poem of Youth" by David Stanley Smith, professor of music of Yale University. Mr. Smith attended the performance of his composition, which was well received. Liszt's symphonic poem, "Mazepa," was brilliantly played.

The soloist at these concerts was Ferenc Vecsey, violinist, who played the Tchaikovsky Concerto in D. Mr. Vecsey played with real virtuoso instinct; the technical difficulties of the concerto were conquered with seeming ease; and the melancholy import of the music was communicated with interpretative ardor. His performance was stirringly applauded.

Howard Goding, Boston pianist, gave a recital at Jordan Hall on Nov. 12. Mr. Goding played compositions by Couperin, Bach, Ireland, Malipiero, Rachmaninoff, Moussorgsky, the first movement of the Sonata "Eroica" by MacDowell, and a Chopin group. He has grown in musical stature since his last Boston recital. There is greater breadth to his musical style, and a less finicky attention to detail. A similar development was noticeable in the dynamic scope of his playing. He achieved greater sonorities, but was mindful of lyric beauties. He was especially convincing in the Chopin Polonaise in A Flat, played with technical surety and dramatic power.

The Music Lovers' Club, Edith Noyes Greene, president, opened its season on Nov. 8, at Steinert Hall. Marjorie Patten Weaver, cellist, assisted the Gideons in an interesting program. H. L.

OVATION FOR GANZ IN ST. LOUIS DEBUT

Welcomed by Mayor as Conductor of Symphony—New Overture Heard

ST. LOUIS, Nov. 14.—The début of Rudolph Ganz as permanent conductor of the St. Louis Symphony was the first outstanding feature of this week's events. On appearing in this capacity at the Symphony's first popular concert of the season on Sunday, Nov. 6, at the Coliseum, he received an ovation from an audience of about 5000 persons, and was welcomed in a speech by Mayor Henry W. Kiel, who expressed his appreciation of the interest shown by the public in the new régime, and paid a tribute to the late Max Zach, the former conductor.

Having briefly responded, Mr. Ganz proceeded with the "Tannhäuser" Overture, and quickly won the confidence and admiration of his audience. The second movement of Beethoven's Symphony No. 2 was admirably played, but lost some of its values through the bad acoustic properties of the hall. Further interest was given to the concert by the first per-

formance of the "Festival Overture," by Ernest R. Kroeger of St. Louis. "This work," it was stated by the composer, "merely expresses the great satisfaction and joy of being a Missourian." It is not long, and is distinguished for a delightfully woven theme of thanksgiving. The overture, written in commemoration of Missouri's centennial, received a hearty welcome.

Mr. Ganz then kept his promise to include a fox trot, "Havanola," by Hugo Frey, in the program. This the conductor has described as the most fitting example of modern dance music. With it was bracketed "The Blue Danube." Victor Herbert's "American Fantasy" and Tchaikovsky's "1812 Overture," with an augmented brass section and a realistic fusillade of shots in the finale, closed the concert.

"Martha" was produced by the St. Louis Opera School at the Odeon on Nov. 8, with L. M. Molino as conductor. The performance was highly successful. "La Sonnambula" will be the next opera produced by this school. It is virtually the only institution of its kind in St. Louis, and its work has received widespread appreciation.

H. W. C.

LOOK OUT FOR HIM!

To the Editor, MUSICAL AMERICA:

It has just come to my attention that an impostor is abroad representing himself as a brother of the editor of *The Etude* and soliciting funds for musicians to help him on his way. I have never had any brother and this man is an out-and-out swindler. If he makes a similar approach upon any other musician who happens to read this, the police should be informed, as no one knows how dangerous such a crook may be.

Very possibly this is the same man who called upon me personally and has called upon others, representing himself to be a close relative of Mrs. H. H. A. Beach and other prominent musical personalities. The game usually is this: "I have been visiting your city with my relative and through a misunderstanding the relative took my brief case with my ticket, cash, check book, etc., and has gone on to another city. All I need is \$25 (or anything you are good for) to help me on my way."

Sometimes, this individual will represent that he is an employee of a well known music firm. He seems to think

that some musicians are easy prey and makes this field his specialty.

For protection of the musical profession will you kindly publish this letter so that the rascal may be put where he belongs as soon as possible?

Very cordially,
JAMES FRANCIS COOKE,
Editor, *The Etude*

Philadelphia, Pa., Nov. 9, 1921.

Probably the man referred to above by Mr. Cooke, the editor of *The Etude*, is the same man who called upon the editor of MUSICAL AMERICA, representing himself to be connected with the Eastman School of Music of Rochester. He appeared to be well informed with conditions in Rochester and finally succeeded in obtaining \$15 on the plea that he and his family had come to New York and had run short for a little money and he would immediately return the money by check. He has not been heard from since. He is a clean-shaven man of about forty-five years of age, with an insinuating manner, and had "a large, loose" mouth.—Editor, MUSICAL AMERICA.

FINE ART IN RECITAL BY FRANCIS ROGERS

Song Recital, Francis Rogers, the Town Hall, Nov. 13, Afternoon. Isidore Luckstone, Accompanist. The Program: "Mighty Lord" (Christmas Oratorio); Bach; "O del mio dolce Ardor" ("Paride ed Elena"); Gluck; "Come, Ever-Smiling Liberty" ("Judas Maccabeus"); Handel; "Come Again" Dowland; "How Happy Art Thou" Lawes; "Knitting Song" Purcell; "I See She Flies Me" Purcell; "The Plausible Lover" Carey; "Three Fishers" Hullah; "To Anthea" Hatton; "The Cloths of Heaven" Dunhill; "The Palanquin Bearers" Shaw; "Shy One" Rebecca Clarke; "Jenny Kissed Me" Peel; "Scythe Song" Harty; "So Perverse" Bridge; "Love Went a-Riding" Bridge; "Swans" Dagmar Rybner; "The Devon Maid" Luckstone; "Dawn in the Desert" Gertrude Ross; "Winter Love-Song" Grey; "Sally Roses" Ida Bostelman; "The Fiddler of Dooney" Andrews.

Despite the fact that another very popular American baritone was singing in another hall at the same hour, Mr. Rogers was greeted by a capacity audience which evinced much pleasure in his singing. For it was singing of a very high order. The passing years have taken much of the purely lyric beauty from the voice, but Mr. Rogers is first an artist, and uses his endowments of artistry with the greatest of skill and taste. His *mezzo voce* is particularly good, and in "Three Fishers," enables him to secure effects which were truly notable. Seldom is a ballad so well sung.

In songs requiring more dramatic expression, the singer was less successful. But at all times his management of the breath, phrasing and diction were wholly admirable.

A pleasing touch was given by the singer at the close of a song by his accompanist, Isidore Luckstone, when Mr. Rogers expressed his appreciation for what he termed one of the most pleasant associations of his life, that of knowing Mr. Luckstone as a friend, fellow-musician and teacher, who had accompanied him at his first New York recital just twenty years ago.

With one exception, the program was sung in English, and the authors of the lyrics, as well as the composers, were honored by having their names printed on the program. H. C.

GOLDMAN CONCERT BAND PLAYS AT HIPPODROME

Cantor Josef Rosenblatt, Melba McCreery and Ernest Williams Heard in Solos

The Goldman Concert Band, Edwin Franko Goldman, conductor, assisted by Cantor Josef Rosenblatt, tenor; Melba McCreery, soprano, and Ernest S. Williams, cornetist, was heard in concert at the Hippodrome on Sunday evening, Nov. 13.

The band played to good advantage, presenting a mellow ensemble at moments. Its numbers included, besides three popular compositions of its conductor, the "Tannhäuser" Overture, the "Procession of the Knights" from "Parisifal," and the Tchaikovsky Marche Slave. Miss McCreery sang the aria, "D'Amor sul" Ali Rosee" from "Trovatore," "Vissi d'Arte" from "Tosca," and numbers by Grieg, Hageman and Rhea Silbera. Miss Silbera was at the piano for the soprano's numbers, and played with interpretative intelligence. Although her voice is pre-eminently of lyric quality, Miss McCreery's dramatic numbers were interpreted with feeling.

Cantor Rosenblatt presented three of his own compositions, two being of a ritualistic nature, accompanied by the organ. The "Flower" aria from "Carmen," "La Donna è Mobile," and as encore, Reichardt's "When the Roses Bloom," were also sung. The resonance of the tenor's voice was much admired. Mr. Williams, who appeared with the band at its summer concerts, was encored repeatedly after his playing of the solo part in Tchaikovsky's "None but the Lonely Heart."

R. M. K.

Florence Easton, who recently returned from a concert tour that included appearances in five States, is to be the soloist with the Brooklyn Symphony at the Academy of Music on Nov. 28.

Prokofieff Work Revealed As Satire

[Continued from page 3]

sicians of the realm have just completed their diagnosis. To lugubrious strains they enumerate the illnesses that afflict the unfortunate Prince. "Liver complaint, heart disease, stomach trouble, melancholia, biliousness, vertigo" and a host of other ailments are recited. But the worst of these is melancholy; if the Prince can be made to laugh, all will be well. The Lord Chamberlain suggests a great festival, with mirth and frolic, to cure the Prince.

"Joys" and "Glooms" Take Part

UP to this point the stage audience of *Joys, Glooms, Cynics and Empty-Heads* has been regarding the action silently but with extreme interest. But now turmoil seizes them. "A festivity to cure the Prince!" they cry. "Let him have comedy!" exclaim the *Joys*. "He must have tragedy!" bawl the *Glooms*.

The action of the play goes on in this uproar. "The Prince must be freed from all care," says the *Chamberlain*, "we should have a bacchanalian revel."

"Yes, yes!" cry the *Empty-Heads* in glee. "Let us have bacchanalian revels!" And so it proceeds. The Prince has his enemies, who do not want to see him cured, and the aid of *Fata Morgana*, a great sorceress, is enlisted to prevent his recovery. She attends the revels but is detected by the guards, and a struggle ensues. The Prince, who has been bored by the proceedings, takes interest; *Fata Morgana* slips in the melee, turns two somersaults, and the Prince laughs. His melancholy is gone; for four pages of the score he shouts with merriment, while courtiers and princes rejoice with him. *Fata Morgana* is incensed, and in the climax of the scene, in which little devils appear from every corner and crevice of the stage, she pronounces a curse upon the Prince. He is to fall in love with three oranges.

The Working of the Curse

THE remainder of the play deals with the Prince's search for his love. How he outwits the guardian of the oranges and escapes with the fruit, how he marvels at their size (they are five feet in diameter), how his faithful companion,

in order to quench his thirst, opens one of the oranges and discovers an enchanted princess inside, how this princess dies of thirst and a second princess also expires—these things are told in thrilling story and captivating music.

Throughout the action the strange audience for whom this spectacle is presented lose no opportunity to display their approval or distaste. From their posts in the towers they praise or deride the players, and shout applause or condemnation. Time and again they threaten violence, and then the *Cynics* drive them to the wings, only to have them reappear more clamorous than ever. When the *Third Princess* is dying in the desert, with the Prince unable to save her, the *Cynics* rush upon the stage with a bucket of water to revive her, and the play goes on. Disgusted with the efforts of *Fata Morgana* to work harm to the Prince, they sneak upon the stage and kidnap her, and make her a prisoner in their tower. When the final curtain falls they have disappeared—the audience is effaced in the triumph of the good and defeat of the wicked.

Music in Vivacious Style

THE music is vivacious and somewhat blatant in parts, but powerful in the main and pleasing. There is vigorous phrasing and many stirring climaxes, where Prokofieff's thorough knowledge of the orchestra wins fine effects. Some music of a ribald strain there is, where the conflict grows animated on the stage, but melodic material soon gains the ascendancy. Dissonances are not as frequent as might be expected. From the rehearsals it is impossible to judge of the individual opportunity of the singers. The chorus is saddled with the bulk of the work, and their chances are many.

The décor is in consonance with the subject of the opera and its music. Boris Anisfeld is the scenic artist, and some of his stage settings are superb. Ten tableaux have afforded ample scope for color and contrast. The castle scene, where the oranges are secreted, is one of the most impressive, and in the courtyard where the festivities are staged is said to be a remarkable conception.

Nina Koshetz will make her American operatic débüt as *Fata Morgana* in this opera, and it is believed that the other leading rôles will be filled by Jose Mojica, tenor, as the Prince; Edouard Cotreuil, bass, as the King; Hector Dufranne, baritone, as the magician *Tchelio*, and Jeanne Dusseau, soprano, as *Ninetta*. The first performance is tentatively set for Monday, Nov. 28.

DANISE GIVES SECOND RECITAL IN NEW YORK

Singing of Metropolitan Opera Baritone Marked by Temperament, and Gains Warm Approval

Giuseppe Danise, baritone of the Metropolitan, is a temperamental singer, and proved this fact anew in his second recital in New York this season, at Carnegie Hall on Nov. 9. He brought to the concert platform, as at his first recital, his opera airs and graces, and his large audience again gave him the heartiest of welcomes. Mr. Danise's reading of the "Héroïade" aria, "Vision Fugitive," was inspired by deep feeling, and in Donaudy's "O del mio Amato Ben," Barilli's "Si je Pouvais Mourir," and other songs, he likewise developed with judgment the emotional phases of the music, and employed his resonant voice with ringing declamatory effect where dramatic emphasis was required. Such music as Tosti's "Marechiare" was greeted with warm approval. This was one of his encore pieces; and in another, Rossini's Tarantella, he excited the house to further enthusiasm by his genial volubility. A group of graceful Italian ballads by E. de Curtis proved interesting, the composer, who played these accompaniments, sharing in the repeated recalls. The other accompaniments were played with sympathy by Emilio A. Roxas. P. J. N.

Second of Series of Piano Recitals Given by Katherine Bacon

The second of the series of piano recitals which Katherine Bacon is giving this season in Aeolian Hall was listened to attentively on Wednesday afternoon, Nov. 10, by a large audience, which applauded whole-heartedly. On this occasion the pianist placed before her hearers Harold Bauer's arrangement of the César Franck *Prélude, Fugue and Variations*, the "Kreisleriana" of Schumann,

Ravel's Sonatine, two Debussy works and Rachmaninoff and Chopin numbers. They were well played in Miss Bacon's characteristically clear and concise manner, with no lack of dynamic contrast and with technical exactitude, if with no unusual warmth or emotional appeal. O. T.

HELEN JEFFREY PLAYS

Presents Exacting Program in Carnegie Hall Recital

Helen Jeffrey, violinist, was heard in recital in Carnegie Hall on the evening of Nov. 11. The program presented was a rather gray one, but it brought a taxing trial of the artist's powers—principally, of endurance.

Miss Jeffrey began with Vivaldi's Concerto in G Minor. The artist was at her best in the succeeding number, the Goldmark Concerto in A Minor, in the last two movements of which she played often with impressive sincerity of utterance and a brilliant manipulation of the cadenzas. Her playing is at moments somewhat sketchy, and the dead level of unexpressiveness is too often maintained. Miscellaneous numbers capped the program, comprising Palmgren's *Musette*, Melodie by Gluck, the Novacek "Perpetuum Mobile," "The Foggy Dew" by Alexander, and the Sarasate *Introduction et Scherzo*. Harry Kaufman's painstaking accompaniments were too often interrupted by the premature percussion of the auditor's handclap. R. M. K.

Negroes Participate in American Pageant

Among the programs of racial music offered in the last week of the pageant, "America's Making," in the Seventy-first Regiment Armory, New York, was a program of "plantation melodies" given on Nov. 10. American Negroes, to the number of 250, participated. Songs by H. T. Burleigh, R. Nathaniel Dett and J. Rosamond Johnson were presented.

Débuts of the Week

THE list of recital débuts in New York during the week numbered four. The first of these was made by Silvio Scionti, pianist, who featured a Sonatina by Alfredo Casella and the first performance of a new work by Leo Sowerby. George Raudenbush, violinist, showed talent and excellent schooling, and Dorothy Whittle presented a conventional program. Alexandra Chagrin斯基, a young Russian who was impressed into military service in General Wrangel's army, from which he later escaped, made an excellent showing especially on the technical side of his work.

Silvio Scionti, Pianist

SILVIO SCIONTI, a pianist of Italian birth who has been identified with the music world of Chicago for a number of years, made his first appearance in New York at the Town Hall on Nov. 7. The artist opened his program with Beethoven's *Andante Favori* and Busoni's transcription of the Bach *Chaconne*, followed these with the Liszt *Sonata in B Minor*, the Chopin *Barcarolle*, the Brahms *Capriccio in B Minor* and Liszt's arrangement of Schumann's "Spring Night," a Sonatina by Casella and the first performance of Leo Sowerby's "The Fisherman's Tune." Mr. Scionti displayed technical powers of considerable dimensions. There were times when he permitted a musical nature to assert itself, but rather was muscular vigor the salient characteristic on this occasion. He has acquired a big command of the purely mechanical problems of his art and it is regrettable that at present he seems to be more engrossed in opportunities for the display of it than in the finer graces of piano playing. His tone is big without being notable for beauty or resonance, and his right hand is frequently overpowered by a too aggressive left.

Mr. Scionti's best work of the evening was done in the two novelties that formed his final group. The Casella Sonatina, with all its jarring dissonance, stimulated his imagination to such an extent that he gave a performance of it that must have been highly gratifying to the composer, who sat in a box and was called upon to bow his acknowledgment of the applause that followed. A much more interesting piece of work is Leo Sowerby's arrangement somewhat à la Cyril Scott of a "Fisherman's Tune," even though one might be tempted to quarrel a bit with the American composer for clouding over so simple, straightforward and "hearty" a tune with such dissonant treatment.

H. J.

George Raudenbush, Violinist

GEORGE RAUDENBUSH, violinist, made his bow to the New York public in recital in Aeolian Hall on the afternoon of Nov. 10. He played Nardini's *Sonata in D Minor*, the first movement of Joachim's *Hungarian Concerto*, Opus 2; Bach's *Sonata for violin alone*, in G Minor, and a group of shorter numbers. Mr. Raudenbush is a youngster with an engaging smile, a personality of simplicity and some talent for the violin. He has, apparently, been well taught, but obvious nervousness militated against his putting forth the best of his abilities. His tone was not invariably agreeable nor always true, especially in the Nardini *Sonata*. A promising fact was that with his Bach, he was more at ease and played with firmer tone and also gave evidence of ability in the matter of interpretation. Mr. Raudenbush, though he was scarcely ready for a recital débüt, is apparently on the way to becoming a good violinist. Francis Moore was at the piano.

J. A. H.

Dorothy Whittle, Contralto

DOROTHY WHITTLE, a contralto new among New York recitalists, was heard in recital in the Town Hall the afternoon of Thursday, Nov. 10. Her program was modeled along conventional lines with a group of old Italian airs first, then a German group that included Schubert, Brahms and Franz numbers; a third group, in French, of songs by Fauré and a miscellaneous English group in conclusion.

Miss Whittle's singing was that of an advanced student not yet ready for a concert career. Her voice, while it contains a number of very pretty tones, has not been sufficiently equalized, and there was a distinct loss of quality whenever she passed from the head voice to her lower register. There were praiseworthy details in her interpretations, and her numbers quite generally were smoothly presented, but she needs to guard against the exaggerated portamento in which she indulged in descending phrases. Walter Golde was her accompanist.

O. T.

Alexander Chagrin斯基, Pianist

ALEXANDER CHAGRINSKY, a young Russian pianist, was heard for the first time in New York at Aeolian Hall on the evening of Nov. 11, offering Bach's Chromatic Fantasia and Fugue, Beethoven's *Sonata, Opus 31, No. 3*, Paderewski's *Variations and Fugue, Opus 11*, and pieces by Scriabine, Glazunoff and Chopin. Neither the Bach nor the Beethoven works were particularly convincing, but in the Paderewski *Variations* the young player showed himself as being possessed of unusual technical equipment. The Scriabine *Etude* was very well played, but the Chopin *Fantaisie-Impromptu* was taken at a breakneck tempo which exhibited the dexterity of the pianist rather than the intentions of the composer. Making allowances for the strain of a débüt and also that Mr. Chagrin斯基 is said to have only recently escaped from military service in Russia, he stands out as a player of considerable technical facility who, if he learns to emphasize more the spiritual side of his art, will become an excellent artist.

J. A. H.

KOCHANSKI IN NEW SZYMANOWSKI WORK

Violin Recital, Paul Kochanski, Carnegie Hall, Afternoon, Nov. 12. Gregory Ashman at the Piano. The Program: "Trilles du Diable," Tartini; "Allegro, Adagio ma non tanto and Preludio in E Major (for violin alone), J. S. Bach; "Myths," Op. 30, "La Fontaine d'Arethuse" and "Les Dryades et Pan" (first performance), Szymanowski; Mazur, Zarzycki; Nocturne in D Major, Chopin-Wilhelmy; Slavonic Dance in G Minor, Dvorak-Kreisler; "Le Carnaval Russe," Wieniawski, with cadenza by Mr. Kochanski.

What new thing had Paul Kochanski's first New York recital of the season to reveal? Not silken technique nor tactful interpretation, for these were already established as characteristic of his playing by his appearances last season. Chiefly, then, the interest of the afternoon lay in the première of two "Myths" by Szymanowski. "La Fontaine d'Arethuse" and "Dryades et Pan" have no form in the conventional sense, but they are longer and more highly organized than the usual modern show-piece for the instrument. They are so full of poetic suggestion that the technical skill of their construction demands no undue attention. Each calls for the use of the mute in some passages; one theme is played *sul ponticello*. They would be nothing in the hands of players less adroit than Mr. Kochanski and Mr. Ashman. There is a clear relationship in this music to that of the modern Frenchmen, but the dramatic quality which marks Szymanowski's songs lifts them out of any danger of monotony. Both numbers were greeted with applause which seemed as sincere as it was long, an unusual tribute to two unusual modern tone-poems for violin and piano. Program notes were supplied for both. The Polish composer's *Sonata for violin and piano* was introduced by Mr. Kochanski in New York last spring.

Mr. Kochanski is a lyrical rather than a dramatic exponent of the violin. His large audience was especially pleased with his delivery of the second half of his program.

D. J. T.

Strauss' Second Metropolitan Concert Postponed

The date of the second concert of the series to be conducted by Richard Strauss, with the Philadelphia Orchestra, at the Metropolitan Opera House has been postponed from Nov. 29 to Dec. 27. The concert on Dec. 13 will be given as previously announced.

Opera Society of New York Plans Further Productions This Season

Répertoire Extended and New Headquarters Soon to Be Opened, Under Directorship of Zilpha Barnes Wood—Score of Successful Productions Given in Last Two Years—Opera in English a Policy of the Organization

A SERIES of performances of opera in English will be again given this season by the Grand Opera Society of New York, Zilpha Barnes Wood, founder and director. "Faust" and "Martha," in their entirety, are to be added to the répertoire of the organization. The success of the performances, numbering almost a score, given in the two years of the society's existence, have led to an extension of activities. New headquarters will soon be opened; meanwhile rehearsals will continue to be conducted at the Stuyvesant Neighborhood House on Tuesday evenings.

The aim of the society is to familiarize young artists, or those who have not had training in ensemble work, with operatic literature; and, secondly, to acquaint auditors with these same works. To members who show themselves capable, rôles are intrusted. Operatic excerpts are given in concert programs, to provide opportunity for all to appear. The performances are given usually for the benefit of some organization, which provides the auditorium for the performance. Members contribute merely nominal dues monthly, toward items of the productions.



Zilpha Barnes Wood, Founder of the Grand Opera Society of New York, and Its Present Director

The founder of the society, Zilpha Barnes Wood, is active as a conductor and composer. A graduate of the Pittsburgh College of Music, with the degree of Mus. Bac., she has devoted herself in recent years to teaching theory and répertoire to private pupils, in addition to conducting for various musical societies. Her work is highly indorsed by organizations in conjunction with which performances of opera in English have recently been given.

A successful future lies ahead of the society, if the results of the past are an indication of progress.

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Eddy Brown at Indianapolis

INDIANAPOLIS, IND., Nov. 12.—Eddy Brown gave a recital recently, at the Murat Theater, and found the audience exceedingly responsive to his artistic playing, the violinist being obliged to give many encores. His music included the Bruch G Minor Concerto and the Beethoven D Major Sonata. He was admirably supported by Joseph Bonime at the piano. After the concert, which was under the management of the Ona B. Talbot Fine Arts Association, Mr. Brown was tendered a reception by the Faculty of the Metropolitan School of Music, at which institution he was a pupil at the beginning of his studies. P. S.

Organize Young Men's Symphony in Atlantic City

ATLANTIC CITY, Nov. 13.—An opportunity for securing a musical education is offered to boys and young men of Atlantic City through a new orchestra organized by Louis Colmans, a member of the Ambassador Artist Ensemble. The orchestra at the present time consists of twenty-five members, headed by Joseph Hoffman, Atlantic City boy violinist, who was recently presented with a violin valued at \$25,000 by Major William C. Clopton. There are several openings in the orchestra, but they are rapidly being filled, and the organization is expected to make its first public appearance in the near future. B. N. B.

Ethelynde Smith, on Tour, Visits Notre Dame, Ind.

NOTRE DAME, IND., Nov. 10.—Ethelynde Smith, soprano, who is making an extensive concert tour, appeared at St. Mary's College recently. Her program included songs by Handel, Haydn, Schumann, Franz, Brahms, Gretchaninoff, Rachmaninoff, Rubinstein, Gertrude Ross, James Rogers, Harriet Ware, Carolyn Wells Bassett, Howard McKinney, Fay Foster and Bainbridge Crist, as well as numerous encores. Miss Smith was received with marked favor by an audience which filled the auditorium. Edna Russell of Chicago, was a capable accompanist.

Rosa Ponselle Welcomed on First Visit to New Castle

NEW CASTLE, PA., Nov. 12.—Rosa Ponselle of the Metropolitan Opera forces, made a remarkable impression on Oct. 28 in her first visit to New Castle. Miss Ponselle, who sang at the High School Auditorium opened the New Castle Concert Course which is under the direction of Charlotte Nicklin, William Y. Gibson and Harold Moore. By her voice, dramatic ability and personality, the singer captured her audience. She sang three operatic arias—"Pace Pace Mio Dio" from "La Forza del Destino," "Suicidio" from "Gioconda" and the bolero "Merce dillette Amiche" from "Vespri Siciliani"—and a number of other songs. She had to respond to many encores. Stuart Ross, who was a sympathetic accompanist, also contributed several piano solos.

Hoffmann Quartet and Marine Band Visit Lowell

LOWELL, MASS., Nov. 12.—The Hoffmann String Quartet, assisted by Claramond Thompson, contralto, gave a concert under the auspices of the Downtown Men's Club on Oct. 27. The quartet played admirably. The place of Ernest Hoffman, second violinist, who is studying in Europe, was taken by L. E. Stonestreet. Miss Thompson sang with power and much beauty of tone. Albert Baumgartner was the accompanist. The U. S. Marine Band conducted by Wm. H. Santelmann, gave two successful concerts here. Robert Clark and Arthur S. Whitcomb were soloists.

Farrar, Garden and Matzenauer Heard in Rochester, N. Y.

ROCHESTER, N. Y., Nov. 4.—Three singers of renown presented the features of this week, and each was heard by a record audience. Geraldine Farrar was the first, appearing in the Ellis concert series, under the local management of Arthur M. See of the Eastman School of Music, on Oct. 27. Assisted by Edgar Schofield and Ada Sassoli, she presented a program which was enthusiastically

received. Mary Garden, assisted by Bruno Steinzel, cellist, and Isaac Van Grove, pianist, was the second attraction on Oct. 29. The performance delighted a large audience. The program was one of the Raymond Series. Margaret Matzenauer, contralto, completed the trio on Nov. 1, assisted by Georges Vause. It was the second concert in the Paley-Damon series and proved of unusual merit. M. E. W.

Herma Menth, pianist, will appear as soloist with the Minneapolis Symphony, Emil Oberhoffer, conductor, on Dec. 4. Further bookings for Miss Menth include an appearance on March 9 in Ridgewood, N. J.

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Appeals for Aid for Bayreuth Restoration

Mme. A. E. Schoen-René, Vocal Teacher, Returning from Germany, Tells of Sad Plight of the Wagner Shrine—Size of Sums Required for Resumption of the Festspiele Will Necessitate Its Becoming an International Institution—What Constitutes a Bayreuth "Patron" —Hope to Count American Conductors and Singers Among Scholarship Fund Beneficiaries

THE timbers of the Festspielhaus at Bayreuth have rotted hopelessly for want of repairs during the war. The stage-settings have moldered. Moths have eaten through the costumes. And Frau Cosima Wagner, who of old was the soul of the enterprise, though she did not die in 1919 as report had it, is blind and helpless. Her son, Siegfried, has been appearing as conductor in concerts in Spain and South America from no vain motives but for want of butter on his daily bread. What hope can there be for an institution so crippled, in a land whose potentates are in exile or prison and whose cultured classes are no longer rich?

Mme. A. E. Schoen-René, vocal teacher, who visited Bayreuth while she was in Germany this summer with her pupils, reports that plans have already been made for its restoration and that their success is dependent on the extent to which Bayreuth is conceived not as a German, but as an international institution. She recalls that Wagner himself was a revolutionary internationalist

(she has never read Bernard Shaw's "Perfect Wagnerite," in which the contaminating *Rheingold* is represented as private property!) and she would remind Americans in particular that in the dark days of '48 the composer thought seriously of emigrating to the United States.

"Wagner's ideal," says Mme. Schoen-René, "was a social democracy in which the aristocracy of spirit might most quickly and clearly rise to the top. Consequently the salvation of Bayreuth may not be effected through huge subscriptions from one or two persons. On the other hand, in order to be financially feasible, any plan must provide for the collection of larger sums than Germany alone or even principally can afford to pay. The task seems logically to be America's, and America's will be many of the rewards if she accepts the main weight of the responsibility."

Mme. Schoen-René has undertaken to help in the enlistment of 100 American patrons in the "Deutsche Festspielstiftung Bayreuth." Patron, it should be explained, as the term is used at Bayreuth, signifies not the donor of a large sum but the holder of a Bayreuth Festspiel Certificate, issued on receipt of pay-



Photo by Sweet

Mme. A. E. Schoen-René, Vocal Teacher

ment for tickets for a series of the festival performances. 1,500,000 marks have been thus pledged already. Tickets will cost about 1000 marks each.

Plan Rehearsals Next Summer

Definitely, then, rehearsals are projected for next summer. It will be recalled that finished performances were in order only every other year; rehearsals, in the intervening year, were one of Bayreuth's regular attractions. A fund of between 7,000,000 and 8,000,000 marks, roughly equal to \$150,000, will be necessary to the resumption of the performances on a reasonably secure basis; and not until half this amount has been raised can preparations for resumption be started. A loss of between 1,000,000 and 2,000,000 marks was entailed by the war-time closing in 1914.

Of greatest interest to music-loving Americans, in Mme. Schoen-René's opinion, should be the resuscitation of the scholarship fund. This was founded about 1882 by Dr. Friedrich von Schoen, the banker who had advanced to King Ludwig of Bavaria much of the money with which he aided Wagner, and Herr von Puttkammer. The money which she would like to raise in America for this purpose would be lumped with the regular fund. "The beneficiaries of this fund," she says, "will be chosen, as in the past, on the ground of merit, not in any sense on nationalistic considerations. In Germany, while such institutions as the municipal operas continue under city government control, the conservatories, which were formerly under royal patronage, are now under the direction of the state. The Bayreuth scholarships are thus unique in the musical life of Germany in transcending political boundaries. Moreover, wealth is no more a recommendation to the good graces of the committee in charge than German birth. Now, when there is so much talk about American

talent being choked into silence by lack of opportunity at home, Bayreuth should wear a special halo for American musicians. If sufficient interest is manifested, a committee will doubtless be established here to pass on American applicants for the scholarships, which pay the way of the fortunate singers and conductors from Hamburg to Bayreuth and provide for their living there during the period of their summer study directly under Siegfried Wagner. None of the Wagners gets a cent from any of the Bayreuth funds. Living arrangements for patrons, during the festival performances which they attend, are similarly provided for in their subscriptions.

"That the interval of war and reconstruction has not depreciated the esteem in which the Bayreuth tradition used to be held is shown by the pledge of all the artists who will take part in the next Festspiele to serve without pay. The orchestra, too, made up of first players from leading German orchestral organizations, will receive no payment. This represents a substantial sacrifice, since musicians' fees have risen little, while European living costs have multiplied."

D. J. T.

ALTHOUSE AND BOCHCO OPEN BRIDGEPORT SERIES

N. Y. Philharmonic, with Grace Wagner as Soloist, Provides Second Concert Event

BRIDGEPORT, CONN., Nov. 5.—A joint recital by Paul Althouse, Metropolitan Opera tenor, and Rudolph Bochco, violinist, on Oct. 26, was the opening program of the series to be given by the Wednesday Afternoon Musical Club this season. The tenor presented interesting groups of songs in French and English, and Kreisler compositions were well played by Mr. Bochco. A large subscription audience attended.

The New York Philharmonic Society, conducted by Josef Stransky, opened the Steinert concert series on Oct. 30. The program was made up of works by Beethoven, Wagner and Rachmaninoff. Grace Wagner, soprano, was assisting artist, in Wagner arias, and made a most favorable impression.

The Orpheus Quartet, comprising James J. Gormley, first tenor; Henry T. Blair, second tenor; Henry F. Hotchkiss, baritone, and Charles T. Goodfellow, bass, sang at a concert given at Adelphia Lodge, I. O. O. F. recently. Morris Hoffman, violinist, accompanied by Edith Hoffman, pianist, played several numbers.

Maria Casselotti, soprano, who made her débüt as *Gilda* with the Salmaggi Company at the Brooklyn Academy of Music recently, is the wife of Guido Hook Casselotti, voice teacher of this city.

E. B.

Gatty Sellars Dedicates New Organ of Newark Church with Recital

NEWARK, N. J., Nov. 5.—Gatty Sellars, English organist, dedicated the new organ in St. Paul's Church with a recital on Oct. 31. Mr. Sellars played his new tone poem, "The Mighty Andes," Sibelius' "Finlandia," Bach's Fugue in D, and other numbers. A realistic storm improvisation at the end of the program served to exhibit the resources of the instrument. The Ampico reproduced Leo Ornstein's performance of the first movement of Rubinstein's Concerto, the organist supplying the orchestral accompaniment. The vocal soloist was Signe Hagen, soprano.

P. G.

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New Music: Vocal and Instrumental

Mr. Golde's Great Rossetti Song "Sudden Light" In the course of one's journey through a crowded publicational output of new issues, one is from time to time compensated for the irksome task of examining so much drivel by the appearance of a truly fine song. One of them this autumn is Walter Golde's "Sudden Light" (G. Ricordi & Co.), a setting of Dante Gabriel Rossetti's poem, verses so beautiful that only a genuine tone-poet could dare set them to music.



© Underwood & Underwood
Walter Golde

knowledge of vocal style, (a possession of few contemporary song composers) aids him in achieving a thrice admirable wedding of text and music. And no more convincingly has he disclosed this than in his tremendously expressive setting of "Sudden Light."

Working on individual lines he has built up his song from the simple opening phrase, which is the germ of his entire structure, to its later climax. The manner in which he recedes to the close is masterly and the statement at the close of the original melodic germ—this time in major—is handled with supreme taste. In short, he has written a great song! The piano part is for accomplished players and must not be bungled by amateurs. And the voice part requires a real artist to do it justice. The song was introduced in manuscript by Greta Torpadie in her New York recital of 1919 and was last year sung by Estelle Liebling. High and low keys are published.

The Last Word in Ultra Piano Music! "Sechs Skizzen" (Vienna: Universal Edition) by B. van Dieren, Op. 4a, are splendid proof

of the utterly wild point to which modernists have proceeded in their desire to utter the new. And strangely enough their new is not so "new." For to any one who examines closely their harmonic procedure the secret on which they build is an open one. These van Dieren pieces are keyless—also rather pointless. His orchestral pieces were hissed in London, it is reported. We would not be surprised to hear his "Six Sketches" hissed in New York, should there be found a pianist venturesome enough to play them in a recital.

Three Fine Choruses by Howard Barlow "Where Runs the River," "The Cruise," "Love is So New" (J. Fischer & Bro.) by Howard Barlow reveal very definitely the skill of this young American composer and conductor in handling choral voices. They indicate it very completely too; for each one is for a different choral medium. "Where Runs the River," a Bourdillon setting, is for unaccompanied mixed voices, "The Cruise" for unaccompanied male voices and "Love is so New" for three-part women's voices and piano.

The message of this music is not so new, nor is there in it any exhibition of modern or ultra-modern tendencies to make one arise and hail their composer prophet or seer. But there is in them—

and in every one of them—a genuine musicianship and a fine touch, a command of choral voice leading and a sense of nuance that stands out and makes us respect the name of Mr. Barlow and the splendid work he is capable of doing. He is to be commended, too, for his fine choice of texts, the poem of "The Cruise" being by Robert Loveman and "Love is So New" by Herman Hagedorn. The last-named part song bears a dedication to Mrs. W. E. Thomas, one of the leading musical personages of Portland, Ohio.

Arnold Bax's New Songs "Youth" and "Green Grow the Rashes O!" (London: Murdoch, Murdoch & Co.) are the titles of two new songs by the gifted Arnold Bax, whose music is only beginning to be heard in America, due in part to the fact that not very much of it has been obtainable in print. Now that the house of Murdoch, Murdoch & Co. in London has come forward and is publishing his works for orchestra, for chamber music combinations, as well as his piano pieces and songs, it is to be hoped that his name will soon be a familiar one on programs in America.

These songs are very excellent, the first "Youth," a setting of a poem by Clifford Bax, full of charm and that languorous Celtic something without which no Bax composition, be it a page or ten long, is complete. It is for a medium voice. In "Green Grow the Rashes O!" Mr. Bax has taken the Burns poem and made a new setting and a most effective one. He calls it a "character sketch" and in a sense it is. Masterly in detail is the accompaniment, full of fine fantasy and those little expressive touches that their composer places so admirably in the very texture of his music. This setting is for a high voice and is dedicated to John Coates.

Cyril Scott's Version of "All Through the Night" Admirers of the art of the brilliant English composer, Cyril Scott, will view with interest the version of "All Through the Night" (G. Ricordi & Co.) which has just been put forward. This harmonization by Mr. Scott appeared originally in his "British Melodies" for piano. The melody has now been written out for the voice and is the old Welsh song untouched. Where the Cyril Scott version enters is in the delicious piano harmonies, some of them quite radical, all, however, most attractive. The arrangement as Mr. Scott has done it is nothing for the Philistines. High and low keys have been issued. At the end of the song we find a single page of voice part, with a sacred text called "With Thee on High," taken from a hymn. This is obviously included so that the song may be used in church. We advise organists to get it and examine the Scott harmonization. It will probably stir them up a bit, a good thing for church organists, the majority of whom are as placid as Batiste's "Communion in G."

A Vocal Version of a Popular Piano Lullaby "Where Runs the River," "The Cruise," "Love is So New" (J. Fischer & Bro.) by Howard Barlow reveal very definitely the skill of this young American composer and conductor in handling choral voices. They indicate it very completely too; for each one is for a different choral medium. "Where Runs the River," a Bourdillon setting, is for unaccompanied mixed voices, "The Cruise" for unaccompanied male voices and "Love is so New" for three-part women's voices and piano.

The message of this music is not so new, nor is there in it any exhibition of modern or ultra-modern tendencies to make one arise and hail their composer prophet or seer. But there is in them—

A. W. K.

Eight New Songs by Various Composers in Varied Styles

None of the new eight songs (G. Schirmer) here to be considered, fail in interest, though they vary considerably in style and character. Notably fine, nobly inspired, and with much genuine emotional depth, is what is alas! the late Campbell-Tipton's last song, his "Day's End," a setting of Roy

Irving Murray's poem, written shortly before his death in Paris, before, for him, to quote the verses he has set so expressively, "our little world blurr'd into nothingness." It is issued for high and for low voice. "Ships That Pass in the Night," "Syrian Lullaby" and "Good Night," are by Gerald Tyler. These are simple and well-written songs, for

low or medium voice, expressive, and giving the singer excellent opportunities for projecting them with effect. The "Good Night," a Dunbar setting, as is "Ships that Pass in the Night," is dedicated to Roland Hayes.

Kathryn Thomas Whitfield's "A Lie-Awake Song," also for low or medium range, is a graceful cradle melody with an especially rich and effective accompaniment in double-notes.

Quite unpretentious and frankly engaging are two melodies by Hazel Gertrude Kinseella, "Daisies," and "Longing," the first for medium voice, the second for both high and low. They evince a plausible melodic gift, and a feeling for what separates the tuneful commonplace from that which is in simple melodic good taste. "Longing" is dedicated to Mme. Schumann Heink, and sung by her.

In "The Lane to Ballybree," Oley Speaks has written a song with a really caressingly Irish lilt, and an honest, tuneful charm which it is hard to resist. It has been issued for high and low voice.

Teaching Pieces Agreeable to Ear and Eye "Six Tone Miniatures" and "Seven Cinema Stories" (Willis Music Co.) by C. W. Krogman and Edouard Mayor respectively, the first for piano solo, the second for piano four hands, are attractive teaching pieces in collection form, with artistic covers. The Krogman numbers are "first little pieces," full of melody, printed in extra large notes, and provided with little descriptive verse mottoes.

The "Seven Cinema Stories" for two little players, tell a connected tale in an interlinear text. "The Request," is one to go to the moving picture show after dinner. "On the Way" the electric lights in the street are counted; "Before the Curtain" dwells on the delights of the comedy; "The Organ" plays the latest song; "Cowboys" and "Indians" appear in the pictures; and "Good Night" brings the little cinema fan home, declaring that he loves picture shows.

A "Noon-Tide" Lacking Languor "Noon-Tide" (Arthur P. Schmidt Co.) by Edward Royce, is a concert study for the piano written in broad, sweeping style, and conceiving the sultry mid-day hour as an *Allegro con spirito*, and not stressing the programmatic languor, but rather the constant tremulous vibration of the heat. Played in this sense, with careful observance of the dynamics, and a skillful pedal veiling of the accompaniment figures to bring out the melody, "Noon-Tide" is a decidedly effective number.

Three Songs by Carl Beecher By Carl Beecher are three news songs, "Ayla," "How Do I Love Thee?" and "When the Song Is Done" (Carl Fischer) which show their author possessed of a real melodic gift, and a good perception of the values of the dramatic appeal. The Elizabeth Barrett Browning sonnet setting is a notably flowing and singable melody, and "Ayla," dedicated to Mme. Galli-Curci, in alternation of 4/4 and 6/4 time, is an especially fine example of the lyric song with a

definite dramatic inflection, one whose emphasis lends authority and meaning to its entire melody.

Songs, with and Without Words, by an Italian Modernist "Carmina Musicaeque" from the lyric vision "Selenica," and two series of "Clavis Poësis" (Milan: A. & G. Carisch & Co.) for the piano, are

morsels for the modernist, written by Edoardo Dino Anghinelli. They have an acerb yet compulsive fragrance and stimulus, a genuinely personal note in their bitter-sweet dissonances, and in various cases a clarity of outline and a directness which give such piano numbers as "Romanticismo a Fruttidoro," for instance, in the second series of the "Clavis Poësis," and the "Racconta di Una Dipartita," in the first, an effect of verity projected through the chiaroscuro of an occasionally alien tonal idiom. The "Serenata di Maggio," in the same book emphasizes this feeling. It is delicate, expressive, it has, outwardly, as it lies before one on the page, the external appearance of a "May Serenade." But playing it, we realize that its May mood, for there is a May mood in it, is experienced through a tinted glass of tone, which makes the grasses of its landscape lavender and blue in hue, and fills its skies with five-colored clouds. In the "Carmina," the four songs from "Selenica," we find much poetic vagueness, abrupt modulatory change and impressionistic suggestion in harmonization. In both piano pieces and songs it is the purely personal quality of this music which awakens interest, and makes us feel that it is worth getting to know better. The "Nenia di un Crepuscolo," in the second series of the "Clavis Poësis," by the way, is dedicated to Alfredo Casella.

Alfred Wooler In "The Birth of Christ" (Oliver Ditson Co.) for Birth of Christ chorus, with solos and organ accompaniment, Alfred Wooler has written a short Christmas cantata on a text which is chiefly Biblical. There are ten numbers in all; the musical ideas are well expressed, the chorus voice leading is singable and well-sounding, the story well established both in text and tone. Mention might be made of the decidedly effective instrumental introduction, "The Trumpeter," the expressive "How Beautiful Are Thy Feet Upon the Mountains," a soprano solo in the pastoral style; and the final chorus, "Hosannah." The time of performance is about twenty-five minutes.

A Christmas Cantata for the Year 1921 "The Prince of Peace" (H. W. Gray Co.) by T. Frederick H. Candler, is a Christmas cantata for solo voices, chorus and organ, set by the composer to a text selected by Harold W. Thompson. Dedicated to Clarence Dickinson, the cantata, which contains some effective solo numbers, is written in a very singable and practical manner, with a good climaxing "Chorus of the Peoples Redeemed." The fine plain-song theme, with which the instrumental prologue begins, recurs throughout the work. Its time of performance is fifty minutes.

A Thanksgiving and Two Christmas Anthems Bruce Steane's "I Will Always Give Thanks," for Thanksgiving, and James H. Rogers' "Let Us Now Go Even Unto Bethlehem" and Stanley Avery's "Praise, My Soul," for Christmas (Oliver Ditson Co.) are out in good season for their respective purposes. The Thanksgiving anthem is a straightforward number, for mixed voices without solos, in three-quarter time, with a nice movement, and employing good, warranted churchly harmonies. The Rogers anthem, with short solos for tenor and soprano, is also musically and adequately. "Praise, My Soul," by Stanley Avery, is effective, and makes skilful use of the Gloria from Mozart's Twelfth Mass as an optional closing chorus.

F. H. M.

Heidelberg Conservatory Faculty in Concert at Bellevue

BELLEVUE, OHIO, Nov. 5.—The faculty of Heidelberg University Conservatory, Tiffin, gave a recital at St. Paul's Reformed Church on Oct. 30. Oswald Blake sang the air "Total Eclipse," from "Samson," and Gounod's "O, Divine Redeemer"; Harry Robert Behrens contributed violin solos; John Thomas Williams, pianist, played a Romance and Staccato Study by Rubinstein, and Frederick Lewis Bach, director of the conservatory, was heard in organ solos.

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By Harold Flammer

[EDITORIAL NOTE.—*Mr. Flammer, the well known publisher, who has demonstrated in a practical way his interest in the American composer, discusses in the following article certain problems of the composer and publisher.*]

AMERICAN composers certainly have a struggle for recognition in their native country. As there are more good manuscripts by first rate American composers than good publishers to publish them, there is a surplus of latent talent undeveloped in this country. There is no incentive to write music and very little appreciation of that already published.

The basic reason for this condition is the total lack of organization in the music industry as a whole. There is continual difficulty in finding a person who is both musician and business man. The temperament of an artist is continually held up as a virtue, and the idea of temperament has spread so as to be used as an excuse for all lack of system, punctuality, detail, precision and those qualities which are absolutely essential in a good business man.

For example, the composer is extremely lax in his ways. His manuscripts are usually not legible. Particularly if he has gained some prominence. He leaves important details to the editor of his publishing house. He waits until receiving the proofs to add expression marks, pedalling, etc., all of which should have been worked out to the minutest detail before the manuscript is sent in.

Now, as to remuneration. For the serious composer it is next to nothing. He must depend on teaching, performing, or some other phase in the music world to provide a living and he is compelled to look upon composition as a side issue. Here is the solution of the problem. First, more study and greater care in composition. Second, concentration on a few good works by both composer and publisher. Next the abolition of the fictitious price of sheet music and discounts; the elimination of waste in gratis copies which flood the market and are often not seriously considered by the artists to whom they are given. Then we should advocate more care in program-making, paying less regard to personal influence and more to merit and the fitness of things. When, will performers cease to treasure such phrases on programs as "Written expressly for," or "Dedicated to," or "Sung for the first time?" This is a vital menace! The idea of newness is not regarded as so important abroad as here. And I might add that here we are still laboring under the old impression that anything from abroad or imported is better than the same domestic article. We see it every day in music.

Evil of "Doctoring" Music

The publication of so-called doctored compositions should be discouraged. Doctoring may help many compositions and often it is necessary in a mild form, but the doctoring which amounts to rewriting leaves the original composer as ignorant as ever and, as it does not benefit him it does not advance the standard of American music. Of course the extreme modernists adopt one standard, the old-timers or standpatters another. There is a middle path which allows for originality, melody, beauty and spontaneity as well as proper construction. The time for feeding audiences what we think they should like has gone by. If there were less of this attitude there would be less subsidizing of certain branches of music. Musicians should be self-supporting. As soon as they arrive at that point where

they are good business men and organizers they will reach a higher social strata as well.

A really good musician is not half appreciated. The general attitude is that a musician is over-educated musically and under-educated every other way, so that when he is not performing or discussing musical subjects he is lost. This idea of the musician should be discouraged, but it is often fostered by musicians themselves.

To sum up, I would say to the publishers: Let us charge a fair price for music. It is still far below where it ought to be compared with the rise in other commodities. Let us be good organizers and systematizers, better business men, practical in every way. Let us discontinue fictitious price-marks, waste, and propaganda for trash. Wherever we find an American product of exceptional merit let us forget jealousy or a narrow viewpoint and unite to give it due praise and proper recognition.

Mrs. Grace Munn Kirkwood in Recital in Wichita

WICHITA, KAN., Nov. 12.—A delightful recital was given by Mrs. Grace Munn Kirkwood, lyric soprano, at Philharmonic Hall, on Oct. 30, before an audience that filled every available space in the auditorium. Mrs. Kirkwood has recently joined the faculty of the Wichita College of Music and Dramatic Art. She was assisted by George Tack, flautist, and Theodore Lindberg, violinist. Mrs. Lucille Kells Briggs was accompanist for Mrs. Kirkwood and Otto L. Fischer for Theodore Lindberg. T. L. K.

Grace Wagner and Renato Zanelli Heard at University of Vermont

BURLINGTON, Vt., Nov. 14.—A joint recital by Grace Wagner, soprano, and Renato Zanelli, baritone, was given in the University of Vermont gymnasium here on Oct. 31, under the management of Arthur W. Dow. A number of well-received duets included numbers from "Don Giovanni" and "Mignon." Miss Wagner was notably successful in an aria from "Thaïs" and Mr. Zanelli in the "Largo al Factotum" from "Barber of Seville." A. W. D.

Dai Buell Gives Recital to Wide Audience by Wireless

MEDFORD, MASS., Nov. 14.—At Tufts College laboratory last week, Dai Buell, pianist, gave a lecture-recital over the wireless telephone. Audiences in various parts of the United States heard the concerts. Miss Buell's program contained music by Beethoven, Chopin, MacDowell, Grieg, Staub, Schubert and Liszt, and, according to reports, was heard by audiences in Carlisle, Pa.; Fort Wayne, Indianapolis and other cities.

Westminster Faculty Member Appears

NEW WILMINGTON, PA., Nov. 12.—The first faculty recital of the year was given at the Chapel of Westminster College by Ella R. Moyer, pianist. This is Miss Moyer's second season with the Department of Music at the college. She held the interest of the audience at her recital through a program of Schumann, Brahms, Debussy, Liszt, Grieg and Paderewski numbers.

Record Audiences Attend Burlington's Opening Concerts

BURLINGTON, Vt., Nov. 4.—The first two concerts of the season have drawn the largest audiences and had the best financial results of any in previous seasons. The first appearance of John Mc-

Cormack in Vermont took place Sept. 30, at the University of Vermont gymnasium when the tenor was presented by Arthur W. Dow to the biggest concert audience ever gathered in the State. Enthusiasm for the tenor ran high and he was recalled many times and gave many encores. Donald McBeath, violinist, and Edwin Schneider, pianist, were the assisting artists. The second concert of the season was given Oct. 21, when Renato Zanelli, baritone, and Grace Wagner, soprano, appeared, with another large audience to hear them. Both artists were given a reception closely resembling an ovation. A. W. D.

HUNTINGTON HAILS QUARTET

Alda, Lazzari, Hackett and Zanelli Open Season Auspiciously

HUNTINGTON, W. VA., Nov. 12.—Frances Alda, soprano; Carolina Lazzari, contralto; Charles Hackett, tenor, and Renato Zanelli, baritone, appeared on Oct. 28 before an audience of about 3000 persons, at the City Auditorium, at the first concert of the course organized by the Huntington Choral Association under the management of Alfred Wiley. The concert formed an auspicious opening for the season. Mr. Zanelli, in his first song from "Il Barbier di Siviglia," gave a spirited introduction to a concert which was one of the best heard here. Mme. Alda's singing was exceptionally fine; the duets by Miss Lazzari and Mr. Zanelli were excellent, and Mr. Hackett also gained marked favor. Mr. Flint was an able accompanist.

The first concert by local musicians was the piano and organ program given on Oct. 25 at the First Presbyterian Church by Helen Tufts-Lauhon and Edwin M. Steckel. A program of popular classics as well as the middle movement of the Fifth Symphony by Beethoven, and excerpts from "Carmen" drew a large house. This was the first of a series of monthly concerts to be given in the auditorium of this church during the coming months. E. M. S.

Florence Easton Begins University Series at Ithaca

ITHACA, N. Y., Nov. 12.—For the first recital of the University Series on Nov. 1 in Baily Hall by Florence Easton, soprano of the Metropolitan Opera Company, the house was sold out many days in advance. Included in the singer's program were a group of songs by Brahms, the aria, "Vissi d'Arte" from "Tosca," and the Liebestod from "Tristan und Isolde," which was perhaps the number best liked by the audience. Many encores were demanded. Miss Easton was accompanied by Cornelia Possart.

Musical Progress Club for Cedar Heights

WATERLOO, IOWA, Nov. 12.—Twenty musicians of Cedar Heights have organized the Musical Progress Club, for reviewing and improving their musical talents. Bess Shoemaker has been elected president, and Rowene Edwards, secretary. One of the policies of the club which is included in the pledge, is that each member shall take part in every meeting according to her gifts, and will also refrain from unjust criticism of the others, either at meetings or elsewhere. Mrs. Amos Burhans was hostess to the new club Monday evening. B. C.

WILLIAMSPORT SYMPHONY TO PLAY THIS SEASON

Reorganized Orchestra to Give Three Concerts Under E. Hart Bugbee—Recital Season Opened

WILLIAMSPORT, PA., Nov. 15.—Plans are being made for appearances this season of the Williamsport Symphony, which has been reorganized under the conductorship of E. Hart Bugbee. Dr. Robert K. Rewalt is president of the organization, which numbers forty-five pieces. Three concerts are to be given.

The season was auspiciously ushered in recently when a large audience greeted Nina Morgana, Cornelius Van Vliet and David E. Moyer at the High School Auditorium. The artists appeared under the local direction of Harry Kape. On Oct. 21, Mr. Kape presented his second attraction in Alberto Salvi, harpist, whose program was received with marked applause. G. M.

MARY GARDEN AT BUFFALO

Opens Concert Series with Supporting Artists in Effective Program

BUFFALO, Nov. 12.—Mary Garden, assisted by Bruno Steindel, cellist, and Isaac Van Grove, accompanist, opened the Mai Smith series with a brilliant concert at the Elmwood Music Hall on Oct. 27. Included in Miss Garden's program were "Depuis le Jour," from "Louise," the Lullaby from "Jocelyn," an arioso by Delibes, all of which were given with polished skill in vocalization and the utmost animation. Among many encores were the Habañera from "Carmen," two Scotch songs, Cowen's "Snowflakes," and Rogers' "At Parting." Mr. Steindel played numbers by Popper, Bruch and Boccherini excellently, and Mr. Van Grove was an artistic accompanist.

Zoellner Quartet in Batesville Series

BATESVILLE, ARK., Nov. 10.—The Zoellner Quartet initiated the Musical Coterie's concert series on Nov. 7, at Alumni Hall, and was enthusiastically received. An accident in the lighting system necessitated the use of candles for the Haydn Quartet, Opus 76, No. 5, giving a uniquely appropriate setting. Extras were added to a splendid program of compositions by G. Ferrata, Mozart, Grieg and Tchaikovsky. Following the concert, a reception was given to the Quartet by Mr. and Mrs. J. N. Barnett. S. W.

Ethelynde Smith Opens Granville Course

GRANVILLE, OHIO, Nov. 12.—The Granville Festival Association course at Denison University was opened recently with a recital by Ethelynde Smith, soprano, who had Professor Karl Eschman of the University Conservatory as her accompanist. Miss Smith's list of songs had representative examples of music of the last three centuries. She made special features of the aria from Debussy's "L'Enfant Prodigue" and "The Spring Song of the Robin Woman" from Cadman's "Shanewis." She delighted a large audience with the clarity of her enunciation, as well as technical skill and purity of tone.

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SUE HARVARD APPEARS IN SCRANTON RECITAL

Soprano Presented with Parry Male Chorus—Other Artists Heard in Club Concerts

SCRANTON, PA., Nov. 14.—Sue Harvard, soprano, gave a recital here with much success on Oct. 26, under the auspices of the Parry Male Chorus, of which David Jenkins is conductor. Her numbers included several by Mozart, Hummer, Puccini, Valverde, Gretchaninoff and others. The chorus gave works of Werrenrath, Protheroe, Hawley and Lester. Accompanists were Ethel Watson for Miss Harvard and Earl Fox for the chorus.

Bobby Bessler appeared in a costume recital of songs, on Oct. 29 at the Century Club, for the benefit of the Wellesley endowment fund. Mabel Chambers Musgrave gave valuable assistance at the piano.

The music department of the Century Club maintained at its first meeting of the year, the standards it has established. Julia Larsen, violinist, made a favorable impression in several numbers. Mrs. George Morrow, contralto, was also heard. Ellen Fulton accompanied both artists. The chorus under Mrs. Floyd Fuller gave several works assisted by Mrs. Harold Scragg and Mrs. George Morrow. Others in the chorus were Mrs. H. H. Brady, Mrs. Bernard Heinz, Mrs. T. C. Van Storch, Mrs. J. G. Sanderson, Mrs. C. B. Comegys, Mrs. Robert Brand, Mrs. Donald Lansing, Mrs. Douglas Lansing and Helen Sanderson. Mrs. Harold Scragg was the chairman.

The Dunmore schools have made a new venture under Dr. C. F. Hoban, to stimulate interest in community music, when the Carbondale schools gave an exchange program there on Oct. 13, in the high school. The seventh grade children sang three numbers, followed by community singing.

C. P. S.

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prospects of further usefulness and success. The authorities of the association state that it aims to advance the cause of vocal art, elucidating through addresses and discussion a set of basic principles of vocal technique, breathing, tone production and interpretation for teachers and to use a rational procedure toward standardization. The association welcomes vocal teachers to its ranks, or as guests.

Philadelphian Claimed to Have Composed "John Brown's Body"

In a letter written to the New York *Herald*, Edward Hurst Brown of Brookfield, Conn., writes that, years ago, he had the story of the authorship of "John Brown's Body," from William Steffe, a range manufacturer of Philadelphia, who claimed to have been the composer of the disputed tune. According to the writer, Mr. Steffe wrote the song for the volunteer fire company of Philadelphia, of which he was a member, to welcome a volunteer fire company from South Carolina. The tune was so catchy, Mr. Steffe related, that it was taken South, where it became popular and eventually had the "John Brown" words put to it.

Maazel to Play in Mexico

Marvin Maazel, pianist, left on Nov. 9 to make appearances as soloist with orchestra in Los Angeles and San Francisco. Following these appearances, Mr. Maazel will go to Mexico to spend several months in concert work.

Jeanne Gordon Makes Concert Début

Jeanne Gordon's recent recital at Masonic Hall in Cleveland marked the début as a concert artist of this Metropolitan Opera contralto. Following this, Miss Gordon gave a recital with marked success in Detroit, where she lived for many years.

Flonzaleys to Play Enesco Novelty

The Flonzaley Quartet will give the first of its series of three subscription concerts in Aeolian Hall, on the evening of Nov. 22. The program will consist of Mozart's Quartet in D (Köchel No. 499),

a first performance in America of an unpublished quartet in E Flat by Georges Enesco, who dedicated it to the Flonzaleys, and Beethoven's Quartet in D, Op. 18, No. 3. The Quartet by Enesco, though it is written in four movements, according to the classic formula, is very broadly conceived. The composer is Roumanian by birth but received most of his training at the Paris Conservatoire. He studied composition under Massenet, Fauré and André Gedalge and violin under Marsick and won the first prize in violin in 1899, when he was eighteen years old. Enesco already has to his credit two sonatas for violin and piano; two suites for piano; ten "Melodies," octet for strings; a quartet for piano and strings; three symphonies, two of which are unpublished, and a sonata for piano and 'cello, still in MS., as well as the Quartet in E Flat Major.

Young People's Theater Company to Give Music and Drama for Children

The Young People's Theater Company, under the direction of Mme. Alberti, was started in the spring of 1920, to provide music, plays, pantomimes, songs and operettas, ranging from classical masterpieces to modern productions, for children. A pantomime entitled "The Doll's Adventures," by Mme. Alberti, is to be given at the Cort Theater on Friday afternoons. Miriam Battista will play the doll. Other numbers on the program include "Nevertheless," by Stuart Walker; "The Chimney Prince," by Sheldon Davis, and a new play by Mr. Davis entitled "The Golden Hill." The last was especially written for Glenn Hunter, who is now appearing with Billie Burke in "The Intimate Strangers." Mr. Hunter will also sing a pirate song. The performance will be repeated at the Cort on Saturday mornings. Later in the season Mme. Alberti will present "Cinderella," "The Lonely Little Prince" and Humperdinck's "Haensel and Gretel" in pantomime.

Zimbalist Makes First Grand Rapids Appearance

GRAND RAPIDS, MICH., Nov. 12.—Efrem Zimbalist made his first appearance in Grand Rapids on Nov. 1, when he opened the Master Artist Course managed by Morris White and William Morrisey. The violinist's artistic style, temperament and spontaneity, made him extremely popular, and the audience insisted on many recalls. Harry Kaufman was an able accompanist.

E. H.

New Quartet Sings in Ridgewood, N. J.

RIDGEWOOD, N. J., Nov. 13.—A new operatic and oratorio quartet organized from artists on the Daniel Mayer roster made its début with a concert here recently as the opening attraction of the Ridgewood Recitals, managed by Edwin B. Lilly. The members of the quartet are Vera Curtis, soprano; Alice Moncrieff, contralto; James Price, tenor, and Bernardo Olshansky, baritone. The first half of the program was devoted

Florence Macbeth Soloist with Fort Collins Chorus

FORT COLLINS, CO., Nov. 12.—Florence Macbeth appeared with the Community Chorus here at the Empire Theater, recently. In her solo numbers, and as assistant with the chorus, the audience greeted her efforts with much applause. Mathew Auld conducted the chorus.

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Boston People's Symphony Begins Season

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BOSTON, Nov. 10.—The People's Symphony entered upon the second year of its existence, with its first concert of the season on Oct. 23, at the Arlington Theater. The change from Convention Hall, where the concerts were given last year, to the theater, with its better acoustic properties, redounded to the advantage of the orchestra. Under Mr. Mellenhauer's training and musicianly conducting, the orchestra of seventy musicians has already been welded into an organic unit. The associations of the previous season and the capable personnel of the orchestra, have materially aided the conductor in this progress.

The program, calculated to be of immediate appeal, consisted of the Symphony No. 4 in F Minor by Tchaikovsky; the "Lohengrin" Prelude, the "Cortège du Sardar" from the "Caucasian Scenes," by Ippolitoff-Ivanoff, and the "Romeo and Juliet" Overture by Tchaikovsky. The orchestra gave distinct

pleasure to the large audience that thronged to the opening concert; an audience that showed a keen interest in the music.

In no manner are these concerts intended to compete with the current concerts of the Boston Symphony. The chief aim, as declared by the management, is to afford the average citizen, who cannot attend the Boston Symphony concerts, an opportunity to become acquainted with symphonic music. In this respect the People's Symphony is performing an educational service of great musical and civic value. So far, the chief support has come through the generosity of various organizations and individuals and through the altruism of performers and conductor, who are contributing their services with no appreciable assurances of financial reward. As the season progresses it is hoped—and with good reason, according to present indications—that material support will be forthcoming.

"Trovatore" Given in English

The Boston Society of Singers presented Verdi's "Trovatore" in English, during the third week of its season at the Arlington Theater. The alternating casts for the eight performances were as follows: Norman Arnold and Rulon Robinson, as *Manrico*; Robert Henry and Stanley Deacon as *Di Luna*; Herbert Waterous and Edward Orchard as *Ferrando*; Helena Morril, Lois Ewell and Helen Allyn as *Leonora*; Emma Ainslee and Elva Boyden as *Azucena*, and Florence Tennyson as *Inez*. The performances were highly creditable, indeed, and the success of the company seems assured by the growing attendance. Gratiifying features of the performances have been the commendable ensemble, the intelligent singing and dramatic ability of the principals, the capable chorus, the effective stage settings and beautiful lighting effects, and the efficient conducting of Max Fichandler.

Recitalists Busy

Efrem Zimbalist, violinist, appeared at the fourth of Mr. Mudgett's Sunday afternoon series at Symphony Hall, on Oct. 23. His program included Sinding's Suite in A Minor, Schelling's Concerto (with the composer present in the audience), the "Havanaise" by Saint-Saëns, Ysaye's transcription of a Caprice by Saint-Saëns, and the soloist's Phantasy on Rimsky-Korsakoff's "Coq d'Or." Mr. Zimbalist performs with an expressive seriousness that is vital, and appeals to the intelligence by virtue of his artistry; yet the absence of a certain warming glow in his musicianship explains his lack of appeal to a greater audience than that which attended this concert.

An interesting program was given by

Amy Neill, violinist, at Jordan Hall, on Oct. 25. She possesses a warm tone, tempered with intelligent restraint, and an all-sufficient technical facility. Sound musicianship, clarity in delineation, and a pervading sense of musical neatness sustained the interest of an audience. Francis Moore accompanied understandingly.

Guy Maier and Lee Pattison, of incomparable renown in their sphere, gave a two-piano concert at Jordan Hall on Oct. 26. In the Bach Concerto in C Minor, they were assisted by the Durrell String Quartet, composed of Josephine Durrell, violin; Jessie Symonds, violin; Anna Golden, viola, and Mildred Ridley, cello. For the rest, the program consisted of compositions and transcriptions by Bach, Bauer, Rachmaninoff, Bax, Tailleferre, Mozart, Franck, Duvernoy, Hutcheson, and a disconcertingly clever "Jazz Study" by E. B. Hill, which had to be repeated. As ever, both pianists played with remarkable precision and mutual understanding. At times, however, their enthusiasm and fondness for mordant rhythms betrayed them into a tonal harshness not noticeable in their previous concerts.

Ida Geer Weller, mezzo-contralto, gave a matinée song recital at Jordan Hall on Oct. 27. Her choice of program was rather unfortunate, since most of her songs were rather doleful, with a consequent monotony of interpretation. They afforded her, however, opportunities for the display of beautifully sustained tones, especially in the upper register. If there was not sufficient variety in the songs her interpretations were none the less convincing in their tragic import. Coenraad v. Bos served as admirable accompanist.

The second concert of the Steinert Series was given by Mabel Garrison, soprano, and Reinhard Werrenrath, baritone, at Symphony Hall, on Oct. 27. Each artist appeared in three groups of songs, and together they gave two duets, one at the beginning and the other at the end of the program. Mr. Werrenrath's singing was distinguished for its beautiful half-voice effects, serving as pleasing foil to the more dramatic aspects of his voice. In felicity of characterization Mr. Werrenrath was inordinately successful with his audience. No less grateful was the charming singing of Miss Garrison. Hers is a voice of lovely limpidity, projected with technical skill and musicianly ability. George Siemann was accompanist for Miss Garrison, and Harry Spier for Mr. Werrenrath. Though the attendance at the two concerts of the series has been passably good, the excellent concerts are really deserving of larger patronage.

The Harvard Glee Club, conducted by Dr. Davison, and Mary Garden, assisted by Bruno Steidel, cellist, and Isaac Van

Grove, pianist, gave a concert at Symphony Hall, on Oct. 28, in aid of the Boston Music School Settlement. The Glee Club, fresh from its European triumphs, sang with its wonted excellence. Miss Garden was recalled again and again to add to her groups of songs.

Vasa Prihoda, violinist, made his second Boston appearance at Jordan Hall on Oct. 29. Since his début last season his technical equipment, astounding even then, has developed appreciably, especially in ease and abandon of performance. His musical style is marred by fewer idiosyncrasies and by less untoward impulsiveness, though in sustained melodic passages he still indulges in certain poetic licenses. He was especially successful in his playing of the Tartini-Kreisler "Variatione sul tema Corelli," and in Bazzini's "La Ronde des Lutins." Otto Eisen accompanied.

The Boston Symphony gave its fourth program of the season at Symphony Hall, on Oct. 28 and 29. Mr. Monteux arranged a miscellaneous program of varied interest, including Bach's charmingly old-fashioned Overture in D, Schubert's melodious incidental music to "Rosamunde," Berlioz's stirring Overture, "The Roman Carnival," and Théophile Ysaye's Symphony No. 1 in F. The latter work, presented for the first time in Boston, was not of sustained excellence; fragments of interesting music were unhappily lost in the general discursive and fragmentary nature of the music, which at times unmistakably showed the strong influence of Wagner. In Schubert's "Rosamunde" the skillful solo playing by Laurent, Longy, Laus and Sand was warmly applauded.

Mrs. Dingley-Mathews gave a lecture on music education and the Blanche Dingley-Mathews piano work, with demonstrations of all phases of the work, at the home of Mrs. Freelan O. Stanley, in Newton, on Oct. 23.

H. L.

MONTREAL OPERA OPENS

Scotti and San Carlo Forces Give Performances

MONTREAL, CAN., Nov. 10.—Montreal's operatic season opened here on Oct. 28, when Scotti and his assisting forces presented with marked success "Manon Lesscaut" to a large audience at the St. Denis Theater. The Saturday matinée performance was "Bohème," and "Tosca" was the Saturday evening event. Scotti, in his famous Scarpia, Alice Gentle as *Floria Tosca*, and Hislop and Stracciari in "Bohème" were the features of the performances. Evelyn Boyce brought the Scotti forces here, and the performances were under the patronage of the Governor General and Lady Byng.

Closely following these performances, the San Carlo forces opened their week's engagement on Oct. 31 at the St. Denis Theater. "Tosca" was again the attraction with Anna Fitziu in the title rôle, and Gaetano Tommasini as an admirable *Mario*. "Thaïs" and "Butterfly" were the other operas of the week. J. A. Gauvin is responsible for the visit of the Gallo artists.

The Ladies' Morning Musical Club gave its opening concert of the season, Nov. 3, with Mariette Gauthier, pianist, as soloist, and Annette Lasalle, violinist.

H. F.

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Is a New Keyboard Reformation Impending?

History of Attempts to Improve Piano to Meet Technical Difficulties and Digital Defects Shows Periodic Occurrence of "Inventions"—New Effort, However, Is Overdue—How Paul Janko Brought the Mountain to Mahomet After a Failure as a Concert Artist—His Famous Keyboard in America

By Margaret Anderton

TO delve into the past by the pictorial route is always an interesting pursuit and yields interesting results. Keys and keyboard instruments thus studied hold many fascinations for the inquiring mind.

In the museum at Rouen there is a picture of one of the earliest known keyboards, copied from an old manuscript in the monastery of St. Blaise in the Black Forest. It represents an instrument with eight keys acting apparently upon three strings.

Coming to comparatively modern days, there seems to have been waves of inventive effort to improve or change the keyboard of the piano. These efforts, starting in England in 1843, appear to have had regular twenty-year recurrences in various countries. The most recent novelty introduced in America was the "Janko Keyboard," which brought Paul Janko with some of his pupils and votaries to New York in 1889 to concertize upon the "Janko Piano," in an effort to interest and popularize the invention among piano builders and concert pianists. It would seem, with these periodical recurrences in mind, we are due to hear from another keyboard reformer.

We have had the "sequential" and the "symmetrical" keyboard inventions of England, the Mangeot brothers in

France, Dr. Schumann, followed by the "New German Keyboard" Society of that country; then Janko, and the Clutsam invention. Even Japan has entered the lists, with an invention by Dr. Shobé Tanaka, of an "enharmonium keyboard," consisting of twenty keys, or sections of keys, to the octave of our keyboard.

Would Make Pianists Lazy

All these efforts no doubt cause our mechanically played pianos to smile in their own pneumatic fashion, for these inventions would either make pianists horribly lazy, in dispensing with the disciplinary mill of technique, or so facilitate their domination of the piano as to improve the interpretation of music itself.

In 1843 an Englishman, Arthur Wallbridge, patented an invention called the "Sequential Keyboard." It was tried out in London by a musician named William Lunn, a fact that has led some people to the erroneous impression that Lunn was the inventor.

Wallbridge made his experiments upon the harmonium, which was a very popular instrument in England at that time, but it was the influence of older instruments, such as the spinet and harpsichord which brought about the development of the keyboard. Wallbridge, instead of grouping the customary seven lower and five upper keys, like the familiar octave, built his keyboard with six lower and six upper keys. The note C, he made a black key, and the thumb was more frequently used on a black key than ever before. Wallbridge's object was to facilitate playing by giving all

the major scales in just two fingerings, according to whether a lower or upper key happened to be the key-note of the scale.

The next impulse came from Germany between 1860 and 1865. It was a medical man, Dr. Schumann, who worked out an idea to relieve the strain on the hand by reducing the width of the span. It is interesting, not to say prophetic, in view of the recent results of the use of music in treating disabled and shell-shocked soldiers of the British and European armies, to note how frequently the medical profession turns to music for tests or experiments. Dr. Schumann spent largely and generously of his private means to promote his piano keyboard idea, and is said to have made heavy personal sacrifices for it. He made arrangements with Preuss, a Berlin manufacturer, to build these special pianos.

Radiating Keys and Levers

Dr. Schumann followed the Wallbridge plan of constructing the keyboard with C on a black key. He devised a scheme of radiating keys and levers, by which a tenth became as easy to span as our present octave, and the octave was narrowed to the width of our six-key span. Other piano builders in Germany followed this scheme, and public demonstrations were given for a brief period. The doctor died in 1865, and with him died, apparently, all interest in the invention.

The influence, however, of his discoveries and efforts had their bearing upon Janko, as did also the ingenious devices of the Mangeot brothers in Paris. In 1876 these last-named first applied to the piano the principle of a bank of keys—two manuals built one above the other. Theirs was a diverting effort in behalf of poor creatures whose weak fourth and fifth fingers seem to frequently wish to change places with the huskier thumb and index. These ingenious and obliging Frenchmen practically piled a second piano action and keyboard on top of the first, in reverse fashion, in order to bring about this sometime devoutly desired consummation. Undoubtedly they were influenced by the organ, and more still by the harpsichord, for while the oldest known harpsichord (Rome, 1701), now in the South Kensington Museum, London, has but one keyboard, the later instruments, starting with the Rucker's of Antwerp, and followed by those built by the Hitchcock firm in England, and also the rare specimens by Couchet, all have the two banks of keys or manuals. There are some very fine specimens of these instruments in the Metropolitan Museum of Art in New York. At Bologna, Italy, there is a harpsichord, or "archi-cembalo," as the Venetian builder dubbed it, with no less than four manuals.

These efforts were all for the laudable objective of securing a purer tuning of the minuter intervals; that age-old struggle with equal and unequal temperament. The multiplying of keyboards in the harpsichord was also an effort to increase the dynamics of the instrument, the *forte e piano*, from which our present-day instrument gets its name.

Janko Effects Improvement

Paul Janko, therefore, benefiting by all these past experiments, and by the fact that the Wallbridge patent of 1843 had lapsed, improved upon the original, and bettering the Bologna harpsichord, constructed a six-manual keyboard. He arranged the internal structure so that it could be inserted into a modern grand piano. He was then about thirty years old. Mr. Janko is a Hungarian, and not a German, as is frequently stated. He was educated in Vienna and in Berlin; and it was while in the latter city in 1882 that he patented his invention and induced the Blüthner piano manufacturers of Leipsic to take it up.

The keyboard consists of six parallel rows of keys, each key being a whole tone interval apart. Each music note, therefore, presents three finger keys to select from, each lower than the other.

That balance of key leverage which players on our present keyboard have become familiar with by practice, would seem to balk one, in that the relative distance of the finger attack is greater. All the keys are made white and of the same size; the sharps are distinguished by black bands as a concession to those familiar with the usual system. The whole keyboard slants, and the sides of the keys are beveled and rounded to avoid any blur when shifting to an adjacent manual. Each key is $1\frac{1}{4}$ inch long and $\frac{3}{4}$ inch wide.

Janko followed, in his invention, the same fan-like radiation of key-levers which obtained in the 1843, the 1860, and the 1876 models of his predecessors, and which are made necessary by the contracted measure of the Janko keyboard. The advantages claimed by Janko are that as the player has a choice of three double rows of keys, he has a freer use of his fingers, both in the way of speed and span. Stout-fingered folks could not get their digits wedged, as sometimes happens, while the frail, small hand acquires an ease of reach, granting facility in the execution of wide spans and heavy massed chords. Where the span of a tenth or twelfth might be needed, by the utilization of an upper or a lower manual, the actual hand-span need not exceed a seventh or eighth. The average span of the hand on the piano of to-day, applied to a Janko keyboard, would be equivalent to a twelfth, while an abnormally large hand could strike two octaves. A thumb can invariably keep its natural position, the longer fingers can take the higher key bank, and the shorter fingers a lower one. Another advantage claimed is that all scales, both major and minor, can be played without any change in the position of the fingers, it being only necessary to lower or raise the entire hand, as in playing the harpsichord, or somewhat in the fashion of a violinist. Transposition difficulties are eliminated, for owing to the peculiar arrangement of the six banks of keys, any chord learned in a major key is as easily played in any other. The finger positions being absolutely the same, all that is needed is for the player to begin at a different point, or on a different bank.

Failure Led to Invention

It was the necessity of repairing a natural defect that led Janko to his experiments with the keyboard. The man had a passion for music, a great love of the piano, and a close knit, abnormally narrow-boned hand. Despite this, he was determined to become a concert pianist, and he did. Following a failure in Berlin, where his lack of natural equipment was commented upon, Janko is said to have remarked: "They say my hand is too small; I say the piano is too big! Therefore, I will reconstruct the piano." Later he made successful tours through Germany, pianists took up his invention, and it was introduced and taught in the Royal Conservatory, Leipsic, by Carl Wendling. When Janko came to New York in 1889 he was well received and started to tour the States, but it was unfortunately an unremunerative venture. A few American pianists gave concerts upon the novel keyboard, notably Miss Gulyas, Mme. Pupin, and Carl Schmidt, now teaching piano in Wilkes-Barre. The keyboard was built into the Decker and the Sohmer pianos, but never met with permanent favor. The chief difficulty lay in satisfactorily applying its mechanical structure to the ordinary piano action.

The complexity of playing upon six banks of keys is not an insurmountable obstacle to a musician player, but the main reason for the complete disappearance of the Janko piano from the concert stage was its inadequacy for the production of tone—the purity, depth and singing quality without which all is digits and vanity!

Schumann Heink and Illingworth Give Programs in Harrisburg

HARRISBURG, PA., Nov. 12.—Ernestine Schumann Heink repeated her former triumph in this city recently, when she gave a recital before a large audience at the Chestnut Street Auditorium. Her reception approached an ovation. The program combined songs and arias. Arthur Loesser, accompanist, contributed no little part to the success of the evening. A recital by Nelson Illingworth, Australian baritone, recently opened the Wednesday Club's fortieth season with a song recital at the Orpheum Theater. Interesting Maori songs were arranged by Alfred Hill, the Australian composer. Rex Tillson was at the piano.

L. H. H.



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PORTLAND SYMPHONY INAUGURATES SEASON

Arthur Hackett Soloist at First Concert of Denton Orchestra

PORTLAND, ORE., Nov. 12.—The opening concert of the season by the Portland Symphony, Carl Denton, conductor, was given at the Heilig Theater, Nov. 2, and a large audience greeted the orchestra with Arthur Hackett, tenor, as soloist.

The orchestra gave splendid readings of Mendelssohn's Symphony No. 4, and Saint-Saëns' Ballet music from "Henry VIII." To orchestral accompaniment, Mr. Hackett sang, with dramatic intensity, the recitative and aria from Handel's "Jephtha," the Flower Song from "Carmen" and, for extra numbers, songs by Poldowski, Mary Turner Salter, Mana-Zucca and Liszt. The accompaniments to these were played by Constance Freeman Hackett.

Mr. Hackett's concert trip through the Pacific Northwest is directed by Steers and Coman. Interesting program notes were furnished by Frederick Goodrich.

The following members of Portland's musical colony are giving informal talks on the instruments of the orchestra and on the musical works to be played during the season: Pauline Alderman, Helen Calbreath, Jessie Elizabeth Elliott, Alice Goethe, Dr. John Lansbury, Doreathea Nash, Blanche Nelson, Mrs. Lillian Jef-

freys Petri, Martha B. Reynolds, Frances Sheehy, Mrs. Katherine Crysler Street and Abby Whiteside.

The season subscription list is greater this year than ever before, which speaks well for the future of the orchestra and the efforts of Mrs. Donald Spencer, the orchestra's manager. At the final rehearsal of the orchestra, several hundred high school students were the guests.

The first of the series of concerts dedicated to the music of Bach, Beethoven and Brahms, given by Susie Fennell Pipes, violinist, and Henrietta Michaelson, pianist, was presented at the Little Theater, Oct. 30. The entire program was devoted to Bach compositions and proved one of the most enjoyable local musical events this fall. Mrs. Pipes is one of Portland's best known violinists and is at present head of the violin department of the Ellison-White Conservatory.

To commemorate the anniversary of Liszt's birth, Frances Richter, blind pianist-composer, of Portland, entertained a group of music lovers recently, with a program of works by the composer.

The Portland Flute Club presented an interesting program at the regular monthly recital Monday, Oct. 24, at the Central Library. Ken Makazawa, a Japanese playwright and litterateur, delivered a short lecture on "Japanese Flutes and Flute Playing" and was assisted by two Japanese flautists. B. H. Diehl and W. V. Skinner, clarinetists, aided members of the club in several numbers. Bonne Replege was the accompanist.

I. C.

AWARD PRIZES TO TEXANS

Musical Club Honors Composers of Piano and Violin Works

SAN ANTONIO, TEX., Nov. 4.—The prizes for the composition contest, sponsored by the San Antonio Musical Club for Texas composers, were awarded at the first musicale of the society on Oct. 31; W. J. Marsh of Fort Worth received \$100 for his vocal work, "Canterbury Bells," and the same amount was presented to John M. Steinfeldt of this city for his piano composition, "Legende." Josef Lhevinne acted as judge for the works submitted. The program included a group of Mr. Marsh's songs and a number of piano works by Mr. Steinfeldt, played by the composer. Others who appeared were David L. Ormersher, tenor; Roy Wall, baritone; Julien Paul Blitz, Joseph Karcher and Mrs. Blitz. Accompaniments were played by Mrs. L. S. Marks, Mrs. Nat Goldsmith and Mrs. J. W. Hoit. Mrs. Hoit directed the program.

At the meeting of the Tuesday Musical Club, Nov. 1, the subject was oratorio. The music was furnished by Mrs. Sylvester Gardner, Alice Simpson, Mrs. Guy Simpson, Katherine Fischer and Mrs. A. M. Fischer. W. J. Marsh of Fort Worth, was a guest of the club and contributed to the program. Alma Margaret Wendel, pupil of Meta Hertwig, was the student presented. G. M. T.

Clarence Loomis and Dwight Edrus Cook in Recital

VALPARAISO, IND., Nov. 14.—Clarence Loomis, pianist, appeared in a joint recital with Dwight Edrus Cook, tenor, at University Auditorium recently. Mr. Loomis played the Grieg Ballade in G Minor and Grainger's "Gumshucks' March." Mr. Cook was heard in a program of Handel, Grieg, Salvator Rosa and modern composers.

Marshall Pupils Win Texas Scholarships

MARSHALL, TEX., Nov. 12.—The Federation of Music Clubs held its contest for the Dudley Buck Scholarship in Dallas, on Oct. 29. The winner was Alma Milstead, pupil of Dean Alfred H. Strick, College of Marshall, Marshall, Tex. Ben Alley, who is also studying under Professor Strick, was given second place. Norma Chatham, recording secretary, had charge of the contest.

M.

Tom Burke Sings Kramer Song with Orchestra in Houston

HOUSTON, TEX., Nov. 7.—Tom Burke, tenor, who has been heard here with the De Feo Opera Company, introduced at the concert given by the members of the company on Saturday evening last, A Walter Kramer's song "The Great Awakening." Mr. Burke, who was the

Music in Brooklyn, the occasion being the 400th anniversary of the birth of Gustav Vasa. Miss Torpadie took part in the celebration, appearing in songs and *tableaux*, accomplishing her part with distinction.

Schipa Triumphs in Introduction to the Mexico City Public



Tito Schipa, Tenor of the Chicago Opera Association

first artist to present this song in New York, singing it at the *Evening Mail* concert at the New York Hippodrome in September last, gave the first performance of it anywhere with orchestra at last Saturday's concert and scored a decided success in it. Maestro Dell'Orifice was the conductor.

Marie Tiffany Sings at Baylor College

BELTON, TEX., Nov. 11.—The music season at Baylor College was opened by a song recital by Marie Tiffany, soprano of the Metropolitan Opera Company, under the auspices of the Belton Music Club. Miss Tiffany has a personality of much magnetism and a voice of splendid timbre. Her singing is marked by clarity of enunciation, especially in French. Her voice proved smooth and even throughout its range. Miss Tiffany responded to the applause with added numbers. Favorites among her extras were "Carry Me Back to Ole Virginny" and the Waltz Song from "Bohème." Clara Crangle furnished accompaniments of the first order and contributed a group of piano solos which were well received. V. W.

Ernst Knoch to Conduct San Carlo Forces on Tour

Ernst Knoch has been engaged as conductor for the tour of the San Carlo Opera Company, having joined the company recently during its week in Montreal. Mr. Knoch, it will be recalled, conducted as "guest" in the San Carlo's New York season a year ago last September, when he led the first Wagnerian opera performance in New York since the Metropolitan's banishing of Wagner from its repertoire in 1917, conducting "Lohengrin" with Anna Fitziu as Elsa.

Berta Reviere Sings New Hadley Work

Berta Reviere, soprano, gave a recital before the Rochambeau Society, New York, recently and was requested to sing at the Armistice Day celebration of the Society at the Buckingham Hotel. On that occasion Miss Reviere sang Henry Hadley's new "March of Victory," which has been dedicated to Marshal Foch. She was the first woman to sing this work and the composer, who was present, complimented her upon its presentation.

Greta Torpadie Heard in New York and Brooklyn

Since her return from Sweden, where she spent the summer months, Greta Torpadie has been heard in a number of concerts in New York. On Sunday evening, Oct. 30, she appeared at the *Evening Mail* concert at DeWitt Clinton High School where her singing was greatly admired. Among her offerings were the Polonaise from Thomas' "Mignon" and songs by Merikanto, Kramer, H. T. Burleigh and Reddick. Valborg Teeling was her accompanist. On Sunday, Nov. 5, Miss Torpadie sang at the Academy of

LOS ANGELES FORCES BEGIN POPULAR SERIES

Large Audience Attends Opening of Sunday Concerts—Chamber Music Ensemble Also Heard

LOS ANGELES, Nov. 13.—Despite the fact that the mercury registered ninety-four, 2000 persons attended the first Popular Sunday afternoon concert of the Los Angeles Philharmonic recently.

The first concert of the present Los Angeles Trio—Calmon Lubovisky, violin; Ilya Bronson, 'cello, and May McDonald Hope, piano—was given at the Ebell Club House on Oct. 31. The program consisted of works by Mozart, Brandt-Buys and Tchaikovsky.

Grace Wood Jess presented a program of folk-songs at the Gamut Club auditorium, Nov. 1, to a representative audience. Her various groups gave examples of the Kentucky Mountain tunes, plantation melodies, French and Russian folk-songs, presented in appropriate costume and with expressive action. The piano accompaniments were played by Charles T. Ferry.

Mary Louise Perry, soprano, wife of Arthur M. Perry, manager of the School of Music of the University of Southern California, was heard in a song program at the Ebell Club, Nov. 3. Assisting artists were Earl Bright, 'cellist; Arthur M. Perry, violin, and Adelaide Trobridge, piano, all members of the college faculty.

The Gamut Club's November meeting resolved itself into a ladies' night. The musical program was given by the Virginia Quartet of Long Beach, and Edith Kenny, soprano; Clarence Gustlin, pianist; Mrs. Norman Riley, soprano, and Harold Stanton, tenor.

W. F. G.

HEAR BACHAUS IN DENTON

Pianist Gives Recital Before Large Audience at College

DENTON, TEX., Nov. 9.—Wilhelm Bachaus gave a piano recital at the College of Industrial Arts here on Nov. 2. With the first number, Bachaus won his large audience and held its interest through the program, by splendid technique and beauty of tone. The program included the Brahms G Minor Rhapsody and the Beethoven Sonata, Op. 57, interpreted with power and beauty. The second group was of Chopin numbers including the Ballade in E Flat, Romance from the E Minor Concerto, Etude, Op. 25, No. 11, and the A Flat Polonaise.

After a closing group devoted to Liszt's "Liebestraum," "Waldersrauchen" and the Second Rhapsody, the pianist was obliged to give several encores.

J. B. C.

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CHOIR AIDS RUSSIANS

Bridgeport Choristers Sing Music of Their Country—Other Events

BRIDGEPORT, CONN., Nov. 12.—For the benefit of the sufferers in Russia, the choir of the Russian Orthodox Church of this city gave an excellent concert of sacred and folk music in the High School Auditorium recently. This choir of fifty voices sings without accompaniment, and the voices blend exquisitely. Its members wore for the concert the picturesque peasant costumes of their homeland, well in character with the minor-keyed Russian music which they sang. The conductor is Alexander Pogrebniak. The numbers were all sung in Russian, of which the program bore the translation.

Adelaide Zeigler, pianist, was heard in recital at the Stratfield Hotel recently. Miss Zeigler is a graduate of the Institute of Musical Art, New York. Her program, made up of numbers by Beethoven, Debussy, Sibelius, Moszkowski, and Chopin, showed her to be a pianist of much ability. Claire Casten, violinist of New York, was assisting artist. She was accompanied on the piano by Louise Ehrenberg. The proceeds of the recital will be devoted to local charities.

The Junior Symphony Orchestra, under the leadership of Dr. Giovanni E. Conterno, has invited the public to attend its rehearsals on Saturday afternoons at the United Church. This orchestra, made up of musicians between the ages of ten and eighteen years, is now preparing for its annual concerts.

Mandolin classes are proving especially popular at the Y. W. C. A. and there is also a beginners' violin class. Arrangements are being made to form an orchestra, entirely of young women, on about the first of the year. A concert will be given in the spring.

M. R. C.

GALLI-CURCI IN COLUMBUS

Soprano Acclaimed by Record Audience
—Mrs. Raymond Osburn's Recital

COLUMBUS, OHIO, Nov. 11.—Galli-Curci, with Manuel Berenguer, flautist, and Homer Samuels, pianist, attracted the record audience of the season at Memorial Hall, on Oct. 28. The huge auditorium was filled to overflowing; several hundred seats were occupied on the stage, and all the standing room that the city fire chief would permit.

Mme. Galli-Curci thrilled her hearers. The program was happily chosen, containing three of her most important opera arias, and a list of beautiful songs, ranging from the early Italian down to an attractive theme by her husband and accompanist, Mr. Samuels, and entitled "When Chloris Sleeps." Mr. Berenguer played a couple of charming solos, one of which was a composition by Mr. Samuels. There were many encores.

Mrs. Raymond Osburn, soprano, in a recital in the Deshler ballroom, sang with grace and dignity in a program including "Batti, Batti," from "Don Giovanni," and music by Debussy, Hugo Wolf, Noel Johnson, and Charles G. Spross. Grace Chandler was the accompanist.

E. M. S.

GALLI-CURCI IN TOLEDO

Presented by New Organization—Symphony Begins Season

TOLEDO, OHIO, Nov. 11.—Amelita Galli-Curci was presented in concert on Sunday, Oct. 30, by the new Civic Music League in the Coliseum. This was the third appearance of this artist in Toledo, and she was greeted by an entirely sold-out auditorium of music lovers. In beautiful voice, she gave a program of operatic arias and songs, assisted by

Manuel Berenguer, flautist, and Homer Samuels, pianist.

The Toledo Symphony opened its second season with a concert in Scott Auditorium on Oct. 28. Lewis Clements, conductor, has worked to good effect with the organization, the playing of which disclosed an increased smoothness of tone. The audience was twice the size of the average house of last season, a most promising sign of strong support by the public.

J. H. H.

MANITOBA TEACHERS MEET

Hutcheson Gives Two Programs for Convention in Winnipeg

WINNIPEG, Nov. 12.—The first annual convention of the Manitoba Music Teachers' Association was held at the Music and Arts Building on Oct. 24 and 25 with Ernest Hutcheson, pianist, as visiting artist. Eva Clare, president of the association, opened the sessions with an address of welcome. The delegates were also greeted by the Premier of Canada, the Mayor of Winnipeg, the Minister of Education and the Presidents of the Women's and Men's Musical Clubs. Sir James Aikins, the Lieutenant-Governor, also made an address. On the afternoon of the first day, a report on the proposed normal course for music teachers in the summer of 1922 was made by Dr. W. A. MacIntyre. Following the discussion of this report, members of the association were guests of Miss Clare and Mary Robertson, president of the Winnipeg Association, at tea. Winona Lightcap gave a group of songs and Watkin Mills spoke on "Reminiscences of a Concert Artist." Mr. Hutcheson's recital in the evening was entirely devoted to Bach. He was the guest of honor after it at a reception at the Parliament Buildings.

The program on Oct. 25 opened with a business meeting. Reports were submitted by the officers, and there was discussion of the constitution prior to its adoption. Addresses on various problems of the music teacher were made by Mrs. Colin Campbell, George Matheson, Major C. K. Newcombe, W. L. Wright, president of the Brandon Association; Fred M. Gee, Miss Robertson, and R. Thomas, secretary-treasurer of the Manitoba Association. Mr. Hutchison was again heard in recital, this time at Young Church. His concert, which was open to the public, presented works by Bach-d'Albert, Liszt, Chopin and the pianist himself. The last-named were a Prelude, a Caprice and an arrangement of the "Ride of the Valkyries."

EVENTS IN WORCESTER

Pavlova and Her Russian Ballet Share Interest with Stransky Forces

WORCESTER, MASS., Nov. 13.—Anna Pavlova and her Russian Ballet made their appearance here in two programs, on Oct. 28. Mechanics' Hall, where the programs were given, is scarcely adapted to performances of this sort, the crudeness of stage-settings and lighting detracting considerably from the success of the dances, but none the less, the artistic achievements of Mme. Pavlova and her company were thoroughly enjoyed.

The New York Philharmonic, conducted by Josef Stransky, was heard in concert on Nov. 1 as the second event of the Steinert Course in Mechanics' Hall. A large audience welcomed these forces, the only orchestral organization booked for this season. The Beethoven-Wagner program made its usual appeal. Grace Wagner, soprano, as soloist of the evening, sang a "Tannhäuser" aria.

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Australia Seeks Independence in Musical Education

EDITORIAL NOTE: Australia, the young commonwealth of the South, has had many problems to face in its brief history, but in spite of many pressing needs governmental recognition of the arts has aided greatly the development of music. In the following article, P. J. Nolan, for many years musical and dramatic critic of the Sydney "Daily Telegraph," one of the leading Australian newspapers, and now on the staff of MUSICAL AMERICA, tells of existing conditions and the desire for cultural independence in an educational sense.

By P. J. Nolan

AUSTRALIA is not only a young country, still in the making, but it is also a long distance from the old-world centers of civilization. These two conditions, it is easy to perceive, must operate seriously against the development of the arts in the new Commonwealth of the Pacific. Yet its record of achievement in music is, in view of these manifest limitations, amazingly good. Take, for example, the fact that one of the States, New South Wales—a section only of the 6,000,000 or 7,000,000 people who inhabit Australia—maintains an orchestra which has proved itself able to give 120 classical concerts in a year, including all the Beethoven Symphonies, and show a working profit at the end of the twelve months. Is not this a unique tribute to the musical progress of the Australians?

The work of this N. S. W. State Orchestra, and of the Conservatorium of which it forms a part, has, under the direction of Henri Verbrugghen, the chief figure in Australian music to-day, exerted permanent and widespread influence upon the artistic aspirations of the people. But it is not by any means the only factor active in that direction. The cause of music is being sedulously fostered in other States—in Victoria by the University Conservatorium, and the Albert Street Conservatorium, in South Australia by the Elder Conservatorium, and in all the States by the important choral and instrumental societies which have flourished for so many years. Adelaide, South Australia, was the first city in the Commonwealth to establish a musical chair at its University, and this example was in due course followed by Melbourne.

How the Track Was Blazed

While it is true that Mr. Verbrugghen, in his six years of untiring energy in Sydney, has led the whole community to a higher and more lasting appreciation of the importance of music as part of its daily life, it is equally true that we cannot ignore the forces which prepared the field in which he has labored so brilliantly. Enthusiasts like Roberto Hazon, Alfred Hill, Joseph Bradley, Auguste Wiegand and W. Arundel Orchard, in Sydney; the late Marshall Hall, the Simonsen, Henry Curtis, the Zelmanns, George Peake, Cecchi, Fritz Hart and Edward Goll, in Melbourne, and the authorities

of the Elder Conservatorium in Adelaide, carried on the good work long before he came, and in this way he found a clear track blazed for him. Verbrugghen has made great use of the material at his hand. By his public lectures and the performances of the Verbrugghen Quartet he has developed immense interest in chamber music; with his State Orchestra he has explored fields which before were, of necessity, only hastily traveled over or fugitively glanced at, and with his Conservatorium Choir he has produced works till then practically unknown, like Beethoven's great Mass in D.

Edward Goll, the Bohemian pianist who settled in Melbourne a few years ago, was trained by Emil Sauer, and has had a notable career on the concert platform in Europe. Mr. Goll is now associated with the University Conservatorium in Melbourne. A remarkably convincing artist, he has rendered vast service to the community, not only in his capacity as a teacher, but by his admirable series of piano recitals every year. In two concert seasons, for instance, he has performed nearly 200 works, among these being all the principal sonatas of Beethoven, the Chopin preludes and studies, much of the music of Bach, Brahms, and Schumann, and an extremely liberal choice from the piano literature of the modern schools.

Melba Conducts Courses

The interest which Mme. Melba takes in the Albert Street Conservatorium is a



Photo No. 1 by Brothom, Melbourne

PERSONALITIES IN AUSTRALIAN OPERA
Leah Myers as "Santuzza" in "Cavalleria Rusticana" and Nellie Leach as "Nedda" in the Last Act of "Pagliacci"

notable feature of its history. Whenever she visits Melbourne, she makes it a practice to give a series of lessons at that institution, and many fortunate young singers have enjoyed the personal direction of the famous prima donna in their studies. This Conservatorium, of which Fritz Hart is the principal, attracts students not only from all parts of Australia, but from countries far beyond its borders, even from America. Mr. Hart, who studied at the Royal College of Music, London, and was for ten years a conductor for the D'Oyly Carte and George Edwardes productions in England, is known also as a composer, whose "Fantasia Overture" was first heard some years ago in London. He has written a charming opera, "Pierrette," an Arcadian story the score of which is distinguished for its melodic grace no less than its modern idioms.

"Pierrette" won great success when it was played in Sydney by the Australian Opera League, and later by the Frank Rigo Opera Company in Melbourne. In Sydney it shared the program with another melodious opera, "Giovanni," the work of Alfred Hill, of the Sydney Conservatorium. Mr. Hill, one of the foremost of Australian musicians, has composed much fine music, all marked by spontaneity of melody and mastery of orchestration. He has devoted considerable attention to the folk-lore of the New Zealand Maoris, one of his most notable works being the cantata "Hinemoa," founded upon the love story of a Maori chieftain and chieftainess, Tutanei and Hinemoa.

Opera in Australia

Australia is a land of fine voices, as Mme. Melba herself has exultingly proclaimed more than once, and especially when she heard the chorus which had been selected for her own company in 1911. Of many attempts to establish opera permanently in Australia, that which gave greater promise of success than any other was the enterprise undertaken a few years ago by Frank Rigo, formerly of the Metropolitan Opera House, New York. Going to Australia as stage director for Melba, he quickly perceived the possibilities in the material ready to his hand. The company which he organized comprised many Australian principals and a chorus and orchestra entirely Australian. The first series of performances aroused remarkable enthusiasm, the Princess Theater in Melbourne being packed night after night. Unfortunately, when the success of the project seemed assured, the influenza epidemic visited the country. Theaters were closed and for weeks public amusement was out of the question. This visitation practically killed the new enterprise. But in due course, it may be hoped, it will be taken up again. There is an un-

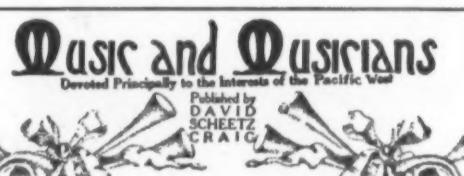
doubted field for it in Australia. The Australian Opera League began with high expectations in Sydney, but its career was abruptly ended by the outbreak of the war.

In the Rigo performances, the talent of the Australians was convincingly proved. Conspicuous success, for example, was achieved by Leah Myers, a Sydney artist, who sang with pronounced intelligence and exhibited remarkable ability as an actress in the rôle of Santuzza. Nellie Leach, another Sydney girl, sang attractively as Nedda in "Pagliacci" and Masetta in "Bohème." Gladys Verona, also a principal of this company, is a brilliant coloratura singer—one of the finest, indeed, among Australian students for many years. Her interpretation of the music of Lucia was one of the features of the Rigo season. Miss Verona, who is from the Sydney Conservatorium, has just gone to London. Others who were notable in leading rôles in this company were four Melbourne singers—Gertrude Johnson, whose excellent soprano voice was reinforced by acting ability in her performances as Mimi and Marguerite; Elsie Treweek, a fine lyric soprano; Fred Collier, a talented bass; and Browning Mummary, a tenor of pleasant quality and good style. Emphatic success has been gained on the grand opera stage in Australia by Strella Wilson, of Melbourne, a soprano of beautiful quality, who allies to her vocal gifts dramatic power as an actress.

Independence the Aim

It is hoped that as conservatorium influences develop in Australia, singing standards will be improved, and that the incompetent teacher will not find his pathway such an easy one as of yore. In the field of pianoforte and violin instruction, Australia is remarkably well equipped. Moreover, it is the aim of this sturdy, self-reliant community to attain some day its musical independence—in other words, so to develop its artistic atmosphere and equip its teaching methods that eventually its students will not be obliged to travel to the other side of the world to complete their education. This may seem to many at the present day an idle dream, but the establishment of the

[Continued on page 44]



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Australians Seek Musical Independence

[Continued from page 43]

New South Wales Conservatorium of Music has brought its realization appreciably nearer. Australia to-day in her Universities is completely training students for other professions and sending them forth fully equipped, ready to achieve distinction in any part of the world, if they have the energy to do so. Why should she not, in the near future, render the like service to her musicians?

The stringency of after-war conditions is being felt in that country as in all other parts of the world. But when the New South Wales Government not long ago

found itself unable to continue the subsidy for the State Orchestra, a number of public-spirited citizens in Sydney and Melbourne at once established a guarantee fund, which has been so well subscribed that the life of the orchestra is assured for a further three years. When the Sydney Philharmonic, one of the leading choirs of the Commonwealth, was menaced recently as the result of the strain of war, prompt measures were taken which restored its finances, and enabled it to continue its career. Facts like these show that Australian communities are not by any means indifferent to the claims of music, and, moreover, furnish a guarantee that that art will share fully in the restored prosperity of a new era. Such prosperity is certain, for Australia is a great country, possessing enormous resources. She wants only more people—millions more!

and was cordially received by a crowded audience. She was assisted by Margaret O'Connor, harpist.

At the Zoellner Quartet recital, on the Friday night in the same hall, an excellent program was given under the auspices of the Teachers' Mutual Association.

Three Thousand School Children Sing to Rafaelo Diaz at Laredo

LAREDO, TEX., Nov. 14.—Rafaelo Diaz, the first artist presented this season by the Kiwanis Club, was heartily greeted at his recital at the Royal Theater recently, when he gave a program which included Donizetti's aria "Una Furtiva Lagrima," and ancient and modern songs. A group by American composers was warmly appreciated. Arvid Wallin, the accompanist, played piano solos. Mr. Diaz was the object of an interesting tribute the following morning, when 3000 children from the public schools visited the theater and sang in his honor.

San Francisco Musical Club Honors Memory of Mrs. Mathilde Wismer

SAN FRANCISCO, Nov. 12.—The San Francisco Musical Club gave a program at the Palace Hotel on Oct. 19 in memory of one of its most active members, Mrs. Mathilde Wismer, mother of Hether Wismer, violinist, who is a member of the San Francisco Symphony. Mr. Wismer took part in the program, and others who appeared were Mrs. Oscar Cushing, Mrs. Alma Berglund Winchester, and Helene Allmendinger.

San Antonio Symphony Society Inaugurates Series of Luncheons

SAN ANTONIO, TEXAS, Nov. 12.—The San Antonio Symphony Society has resolved to give a series of luncheons with the view of creating interest in the orchestra among visitors as well as local musicians, and the first of the series was given on Oct. 27 at the San Anthony Hotel. Mrs. Eli Hertzberg, president, was in the chair. Roy Wall, baritone, contributed a group of Negro spirituals. Col. Arthur Conger, a friend and student of Edward MacDowell, delivered an address on the life of this American composer, and Mrs. W. J. Beckwith and Violet Cannon also spoke.

Karle and Ros in Bellingham Program

BELLINGHAM, WASH., Nov. 3.—Theo Karle, tenor, and Enrique Ros, pianist, appeared in concert here at the Grand Theater, Oct. 19. Both artists were cordially received and had to respond to many encores.

L. V. C.

Arthur Hackett Heard in Bellingham, Wash.

BELLINGHAM, WASH., Nov. 6.—Arthur Hackett, tenor, was presented in recital at the Grand Theater on the evening of Oct. 28. The program, given under the auspices of the Bellingham Women's Musical Club, was excellent.

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WESTERN TEACHERS MEET

Entertain Visitors in Bellingham and Decide to Organize

BELLINGHAM, WASH., Nov. 11.—A branch of the Washington State Music Teachers' Association is to be organized in this city, it was resolved at a dinner at the Hotel Leopold on Oct. 27, at which the Bellingham music teachers entertained visiting musicians and six officials of the Washington Educational Association, which is convening here.

Mrs. Josephine Corliss Preston, State superintendent of schools, drew attention to the value of credits in high schools for those taking lessons from outside teachers.

Carl Paige Wood of Seattle spoke of the work of the State Music Teachers' Association, and suggested a series of contests for students, each town to select its own candidate to compete at the annual convention.

Marcella Wachtsmann, supervisor of music in the Bellingham schools; Mrs. F. Raymond, of the local board of directors, and Miss Belton took part in a discussion on music credits.

Miss McClure suggested a State federation of music clubs.

D. S. Craig of Seattle, editor of *Music and Musicians*, dwelt upon the importance of placing music on a properly accredited basis in the public schools.

The visitors were welcomed by John Roy Williams on behalf of Bellingham teachers. About thirty persons were present, and one-third of these were visitors.

L. V. C.

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WEEK'S FESTIVAL IN SAN FRANCISCO

Symphony and Band Pro- grams, and Heifetz in Re- cital, Among Events

SAN FRANCISCO, Nov. 12.—Among the features of Music Week, observed last week, were the Symphony Concert on Nov. 3, the recital by Jascha Heifetz, on the afternoon of Nov. 6; the singing of 10,000 children at the Auditorium, on the afternoon of Nov. 2; a concert by massed bands on the same day, and on the evening of Nov. 2, the ball and orchestral concert of the San Francisco branch of the Federation of Musicians, and the concert and reception by the Music Teachers' Association.

The Symphony concert, given at the Auditorium, attracted 7000 persons. Alfred Hertz led his forces in a fine program, which included Schubert's "Unfinished Symphony," the "Meistersinger" Overture, Bizet's "L'Arlesienne" Suite No. 1, and Rimsky-Korsakoff's "Spanish Caprice." The soloists were Walter V. Ferner, first 'cellist, in a transcription by D'Indy of Rubinstein's "Melody in F," and Louis Persinger, violinist, who played the Bach-Gounod "Ave Maria."

Distinct from this concert of Music Week, there was another popular program by the Symphony on Nov. 6, at the Columbia Theater. Mendelssohn's "Wedding March," Stravinsky's "Son of the Volga Boatmen," and the ballet music from Borodin's "Prince Igor" formed part of the program. The soloists were Mr. Ferner, 'cello, and Caesar Addamando, oboe.

Heifetz in Recital

Heifetz, who played at the Century Theater, was greeted by a great house, the sign "Standing Room All Gone," being displayed early. The violinist has just returned from a successful tour of the Antipodes, and appears to be as unassuming as when he previously played in San Francisco two years ago. At the present recital his achievements with the violin delighted the audience, and at the end of the scheduled numbers he was kept giving encores for nearly half an hour. His program included Beethoven's Sonata in G, No. 8, with Samuel Chotzoff at the piano; the Bruch Concerto in G minor, the "Prize Song," by Wagner; Brahms' Hungarian Dance, No. 1, in G Minor, and other music by Dvorak, Kreisler and Sarasate.

The ball of the San Francisco branch of the Federation of Musicians, in the Auditorium, was notable for an orchestral program, in which more than 100 players took part. There were four successive conductors during the evening. Supervisor Eugene Schmitz, a past president of the branch, one time Mayor of San Francisco, conducted the National Anthem. He was followed by Herman Heller, of the California Theater Orchestra, in a reading of Goldmark's overture to "Sakuntala." Ulderico Marcelli conducted selections from "Aida," and a "Faust Fantasia" was led by Gino Severi. Elfrieda Wynne sang an aria from "Un Ballo in Maschera." Uda Waldrop played two solos on the municipal organ.

Some of those who arranged the musicians' ball, the proceeds of which were devoted to the relief fund of the San Francisco union, were: A. S. Morey, Harry Menke, P. H. Sapiro, C. H. Cassasa, M. F. Walten, Harry C. Payson, A. A. Greenbaum, C. H. King, George W. C. Kittler, George Pinto, William Saywell, John T. McCarthy, E. E. Schmitz, J. D. Hynes, Frank Hyman, A. J. Giacomin, A. J. Haywood, M. Davis, Karl A. Dietrich, William Fabris, W. H. Lee and Paul Steindorff.

Choir of 10,000 Children

The concert by 10,000 school children on the afternoon of Nov. 2 at the Exposition Auditorium, was a unique feature of Music Week. It was given under the direction of Estelle Carpenter, director of music in the public schools, the Boy Scouts assisting in the arrangements.

A concert by massed bands, who first marched in parade from the Ferry Building, was given in the Civic Center, on Nov. 2. Virtually every band in the city took part.

The San Francisco Music Teachers' Association gave a concert and reception, followed by a supper, at the Fairmont Hotel, on Nov. 2, to entertain visiting and

local patrons of music. Frank Carroll Giffin, president, was assisted by the other officers of the Music Teachers' Association, among whom were: First vice-president, Mrs. Lillian Birmingham; secretary, Alvina Heuer Willsen; treasurer, Mary Alverta Morse; directors, Pierre Drouillet, Nellie Strong Stevenson, Estelle Carpenter. Honorary members of the association are Mr. and Mrs. Henry Bretherick, Mr. and Mrs. Walter Campbell, Ernestine Schumann Heink and Harold Bauer.

Active teachers in the organization gave an interesting program, including songs by Rose Relda Cailleaux; piano solos by Elsie Cook Hughes and Alma Helen Rother, and a Concerto for two violins, played by Mr. and Mrs. Samuel Savannah.

Daily during the week organ recitals were given in the Exposition Auditorium. The organists were Dr. Maurice O'Connell, Marshall W. Geselman, Achille Artigues, Benjamin Moore, Theodore J. Irwin, J. Chaplin Bayley and Uda Waldrop.

SAN JOSE HEARS SYMPHONY

San Francisco Orchestra Opens Colbert Course

SAN JOSE, CAL., Nov. 12.—The San Francisco Symphony opened the Colbert Concert Course at Assembly Hall of the State Teachers' College, Nov. 4. The program included the Prelude to "Meistersinger," Rimsky-Korsakoff's Spanish Caprice and Bizet's "L'Arlesienne" Suite.

Miles Dressel, new head of the violin department, Charles Lutton, baritone, Eugene Musser, pianist, and Howard Hanson, accompanist, were presented in recital at the Pacific Conservatory. The four artists met with distinct success.

Clarissa Maud Ryan, violinist, and Miriam Helene Burton, pianist, assisted by Nella Rogers, mezzo-soprano, gave a program at the same institution later in the week.

The California Ladies' String Quartet has returned from Pacific Grove where it gave a concert for the University Club. It also appeared with success in Los Gatos.

M. M. F.

Long Beach Pianist Heard in Recital

LONG BEACH, CAL., Nov. 12.—A recital which added interest to the early season was that of Raymond McFeeters, pupil of Abby de Avirett. The serious aim and simplicity of the pianist made the program a welcome one. Grieg's E Minor Sonata opened the program. It was played with sonority and singing tone. A Chopin group which followed, also proved an admirable vehicle for the artistry of the young musician. A modern group presented Prokofieff, Cyril Scott and Charles Griffes, Brahms' Rhapsody in G Minor and Liszt's "Sonetto del Petrarco" and "Tarantella" brought the audience back to the classics. Encores were demanded. The assisting artist was Esta Kite Carr, soprano, who gave a charming group in which Mr. McFeeters accompanied.

A. M. G.

SAN FRANCISCO, CAL.—The Pacific Musical Society held its first evening meeting of the year at the Fairmont Hotel. The program included Bach Concerto in E, for violin and piano, played by Mrs. Eugenia Argiewicz-Bem and E. E. Young. Mrs. Bem was also heard in the César Franck sonata. Eula Granberry, soprano, with Mrs. Frederick Crowe at the piano, gave a group of songs by Massenet, Debussy, Le Roux, Brewer, La Forge and Sibella. Mrs. J. Ernest Laidlaw was hostess. The officers of the society are: Lulu J. Blumberg, president; Mrs. Ludwig Rosenstein, first vice-president; Mrs. Ward Dwight, second vice-president; Mrs. Frederick Crowe, recording secretary; Mrs. Harold Levi, corresponding secretary; Mrs. Frederick H. Meyer, treasurer; directors, Mrs. Peter J. Morck, Mrs. Charles Camm, Mrs. T. L. Parkhurst, Mrs. Philip Victor Hein, Mrs. Joseph Keenan and Constance Alexandre.

REDLANDS, CAL.—A benefit performance of the operetta, "The Feast of the Lanterns," was given under the direction of Nellie Hubrich of Lincoln School, Colton, in the auditorium of Sherman Institute, the Government Indian school. The performance achieved an unusual degree of excellence, with accompaniments furnished by the school orchestra. Reabell Sanford as *Mai Ku*, and Elane Bates as *Kiko* were excellent.

Arthur Hackett, tenor, gave a recital at the St. Francis Hotel, on the afternoon of Nov. 7. This was the first of a series of matinée musicales announced by Alice Seckels for Monday afternoons by special arrangement with Selby C. Oppenheimer. The patronesses of the series are: Mrs. Robert I. Bentley, Mrs. William Shelley Berry, Mrs. George Cameron, Mrs. Ward A. Dwight, Mrs. Prentiss Cobb Hale, Mrs. Daniel C. Jackling, Mrs. Frank B. King, Mrs. Kenneth R. Kingsbury, Mrs. Marcus Koshland, Mrs. Frederick J. Koster, Mrs. Eleanor Martin, Mrs. Walter S. Martin, Mrs. Athol McBean, Mrs. Almer Mayo Newhall, Mrs. Florence Porter Pfingst, Mrs. William Ritter, Mrs. James Rolph, Jr.; Mrs. Edward G. Schmiedell, Mrs. William T. Sesnon, Mrs. Sigmund Stern, Mrs. Julian Thorne, Mrs. Joseph Oliver Tobin, Mrs. Willis I. Walker, Mrs. Berthe Welch, Mrs. Andrew Welch, Mrs. Randolph V. Whiting, Mrs. Selby C. Oppenheimer, Mrs. William J. Younger, Maud Fay and Louise Boyd.

MARIE HICKS HEALY.

RECITALS AT SEATTLE

Arthur Hackett Begins Concert Course— Weekly Orchestral Music

SEATTLE, WASH., Nov. 12.—Arthur Hackett, tenor, appeared on Oct. 31 under the auspices of the Women's League of the University of Washington, and opened its concert course. He sang with artistic finish. Constance Freeman Hackett was the accompanist.

Thomas Egan, Irish tenor, and Lillian Breton, soprano, sang on Oct. 27 at the Oddfellows' Hall, and were cordially greeted. Judith Paske played violin solos, and Clyde Lehman was accompanist.

Inaugurating the first of a series of three musicales for the benefit of the Norwegian Hospital Association, Claude Madden, violinist, Magnus Peterson, tenor, and Arville Belstad, pianist and accompanist, gave an enjoyable concert on Oct. 30 at Norway Hall. The numbers performed were entirely by Scandinavian composers.

The weekly symphony concerts by the Coliseum orchestra, under the direction of Arthur Kay, are attracting widespread interest. Mr. Kay has a band in thorough sympathy with his artistic ideals.

On Oct. 25 Clara M. Hartle gave her second lecture on musical appreciation, the title being "Our Musical Ancestry."

Cyrena Van Gordon Warmly Greeted at Austin

AUSTIN, TEX., Nov. 12.—Cyrena Van Gordon of the Chicago Opera Association was warmly welcomed at her recital on Nov. 4 at the Hancock Opera House, under the auspices of the Amateur Choral Club. "Mon Coeur s'Ouvre à ta Voix"; a new song by Spross, "Invocation to Life"; Gretchaninoff's "On the Steppes"; "Stride la Vampa," from "Trovatore"; and English songs by Salter, Thayer, McDermid, Vanderpool, and Frederic K. Logan, were included in her music. She sang with great charm, and at the end of the program, when she gave the Cry of the Valkyries, there were many recalls. Alma Putnam was the accompanist.

J. W. M.

BELLINGHAM, WASH.—The Bellingham Women's Club presented an ensemble program at its recent meeting, under the direction of Mrs. C. B. Harter, chairman; Mrs. Oscar Shaw and Nell Gurtner. A double quartet was heard, composed of Mrs. F. F. Trotter, Mrs. Wallace Ferguson, Mrs. J. B. Scott, Mrs. V. H. Hoppe, Mrs. M. Montgomery, Mrs. William McCush, Mrs. J. H. Dunn and Mrs. C. B. Harter. Other numbers were given by a string trio, composed of Mrs. Harter and Mrs. Ernest Lusk, violins, and Edith Strange, piano; a vocal trio, comprising Mrs. Trotter, Mrs. Montgomery and Mrs. Dunn, and a piano quartet, composed of Miriam Best, Mrs. Wallace, Mrs. Ferguson, Hattie Ecker and C. X. Larrabee.

OKLAHOMA CITY, OKLA.—Mrs. Lois Spicer Poole, assisted by Byron McFall, presented her pupils in piano recital in the First Christian Church recently. Johan May Adams, Frances and Mary Coates, Margaret Couts, Genevieve Spear, Edith Dougherty, Ruth Stealey, Elizabeth Duncan, Helen Spivey, Jo Scroggins and Shelby Spivey contributed to the program.

FIRST MUSIC WEEK HELD IN SEATTLE

About 3000 Events Scheduled for Celebration—Local Artists Heard

SEATTLE, WASH., Nov. 11.—Approximately 3000 events were scheduled for this city's first Music Week, which began Nov. 6. The program included about 2000 private musicales, the Queen Anne section alone reporting 300. Special programs in the churches inaugurated the event on Sunday, and on the same day Adams' Military Band gave a concert at Meany Hall, University of Washington. By arrangement with the *Post-Intelligencer* operators on the wireless listened in on an orchestral concert given by the Civic Symphony, under the leadership of Mme. Davenport Engberg, assisted by Philip Goulet, baritone.

Birdice Blye, pianist, gave an excellent program Nov. 1, at the Cornish Theater. In the same auditorium, Sydney F. Allison, baritone, who won the Klibansky scholarship this past summer, was heard in a program showing the virile qualities of his voice.

The Spargur String Quartet, an excellent organization consisting of John Spargur and Albany Richie, violins; E. Hellier Collens, viola, and George Kirchner, 'cello, gave the first matinée musical under the auspices of the Musical Art Society to a large audience on Nov. 2.

The Orpheus Club, composed of young talented musicians, gave its first program Nov. 2. Rose Kracower, violinist; Bessie Harding, contralto; Mrs. Gettings, soprano; Milford K. Kingsbury, tenor, and Robert Slattery, violinist, participated.

Seiji Tatsumi, a young Japanese tenor, was heard Nov. 7 in a program of English songs which showed his musical ability. He was assisted by Margaret McCulloch Lang, violinist, and Milton Seymour, pianist.

Vivian Strong Hart, a coloratura soprano of unusual gifts, was heard in the Cornish Theatre Nov. 7. She sang a program of arias and miscellaneous songs, accompanied by Paul McCole.

The orchestral concerts by the Coliseum Symphony, conducted by Arthur Kay, are musical events of more than passing interest. Recent soloists in the organization were Anna Roberts Tyson, contralto; Emilia McConan, soprano; Henriette Michelson, pianist, and Edwin Mackay, tenor.

D. S. C.

Grace Wood Jess in Los Angeles Recital

LOS ANGELES, Nov. 5.—Costumed in appropriate gowns of different periods, Grace Wood Jess gave a recital of the folk-songs of several ages and nations at the Gamut Club Hall. The program included groups of Southern songs and songs from Russia and Europe of the middle ages. Interest in the recital was increased by a brief introductory talk preceding each song in which Miss Jess outlined its background and significance. Miss Jess, who wore, during her group of American folk-songs a gown once owned by Mrs. Abraham Lincoln, has made an extensive study of the folk-song in Europe and America. W. F. G.

LONG BEACH, CAL.—The Woman's Music Study Club gave a modern program at its first public concert of the season. Minnie C. Neil, Mrs. Ruth Burdick Williams, Louise Shaw, Mrs. Hazel Putney Humphreys, Elsa Klein, Mrs. Ralph Ofover and Dr. T. L. Rogers assisted. Claude Symons, organist, of Vancouver, B. C., who is visiting Long Beach, gave a recital at St. Luke's Episcopal Church recently. The junior pupils of the Long Beach School of Music were presented in recital a few days ago.

PASADENA, CAL.—Free public recitals by local musicians on Thursday evenings in the Grant and the Jefferson schools in Pasadena are attracting large audiences of adults and children. The programs are under the general arrangement of Reginald Bland.

BURLINGTON, Vt.—The voice pupils of Mrs. N. P. Leach appeared at a recital given Nov. 4 at the Athens Club.

Europe's Eventful Opera Season in a Nutshell

THE OBSERVER, asked to determine the outstanding features of European operatic activity during the current year, might truthfully answer: "The drawing away from artistic internationalism and the cultivation of more individual national trends." For, though Petyrek in a recent lecture in the Salzburg Mozarteum, before the International Summer School for the Women's League for Freedom and Peace, dwelt on the international trend in modern music, it would appear to be more conspicuous by its absence than by its presence. Opera specifically, and music in general, are drawn upon to supply weapons to fight the artistic battles of particularism: recognizing the commercial and political possibilities of the art, governments subsidize opera composers and opera houses for the enhancement of a purely national prestige; they conduct propaganda bureaus for music, and send out their great conductors on tours of invasion into foreign lands. The French give series of concerts in the occupied Rhineland to wean away its inhabitants from musical Teutonism; and the Germans fight with massed orchestras and individual heroes of song to conquer Scandinavia and hold their own in Czechoslovakia. To what extent was the International Festival at Zürich really international?

In any truer sense of the word the musical brotherhood of man, for all Romain Rolland is its prophet, still seems far from perfect realization. And yet, though the curse of a particularism which places the League of Nations in Geneva, and the "League of Nations" in London on a parity—the latter, at least, affording amusement unmixed with contempt—would seem to weigh on operatic creation in Europe during this year of 1921, it has, at the same time, been fruitful of fine individual results. This, too, is logical, since the cultivation of the ideal, even within nationalistic limitations, will ever proportion nobler results than a struggle for purely material ends. A survey, necessarily brief, of operatic developments in the various European countries will afford an idea of what has been accomplished during the past nine months or so.

Novelties Rare in France

In France the lack of really notable operatic novelties is marked. True, we have Gabriel Dupont's "Antar," perhaps the most important among the newer works of this year, though composed in 1914, and Büsser's "Colomba." There is also a host of lesser things, including Bruneau's lyric comedy "Le Roi Cancale," Hahn's one-act "Colombe de Bouddha" and a lighter, romantic "Trois Mousquetaires" by De Lara. Artistically most important, perhaps, from a French national point of view, was the Paris production of Berlioz's "Les Troyens." A tribute to the universality of great art-works has been the resumption of Wagner opera in the French capital, and the presentation of the scores by French, Italian and Dutch companies to crowded houses. But in general, aside from the répertoire operas, the trend in France seems to have been in the direction of the ballet, comic opera and operetta, and toward novel and piquant forms of the musically dramatic such as the "Oasis" of Paul Poiret, and the newer choreographic excuses for the music of the "Six."

Germany and Austria Active

In these countries, despite the craze for comic opera and internal economic stress, a greater number of serious operatic works have been produced. New *Inszenierungen* of Mozart, Richard Strauss and other répertoire scores have been a feature on the operatic stages of Berlin, Vienna, and Munich. Erik Korgold's "The Dead City" to be heard here this winter; Braunfels musically and textually modernized Aristophanic "The Birds"; the Schönbergian Egon Wellesz's "Princess Girnara," one of the scores

Cultivation of Individual National Trends Marked as New Works Draw Away from Artistic Internationalism—Germany and Austria Active, but France and England Show Few Worthy Novelties—Italian Composers Active, but Nothing Comes Out of Russia—Opera in Other European Lands

By FREDERICK H. MARTENS

that show the increasing tendency toward the mystic in Teutonic opera; Buson's "Turandot" and "Arlacchino"; the Viennese Bittner's distinctly local "Kohlhaymerin" as well as his compatriot, Oberleithner's "Cäcilie," and d'Albert's sensational "Sirocco," stand out among many others. Richard Strauss, Franz Schrecker and Pfitzner, the last two leaders of opposing operatic camps, both of whose works, Schreckers in particular, are finding increasing favor, are preparing new operas for production. It is interesting to note the successful impenetrance of German opera in the Scandinavian countries, Italy and Spain, and even in Finland, where scores by Mozart and Wagner have been produced in Finnish for the first time.

Opera in England's Renaissance

In England native opera has produced no really outstanding works. Reginald Somerville's "David Garrick," with libretto superior to its music, Stephen Philpot's "Dante and Beatrice," lacking dramatic flexibility, were redeemed in part by Gustave Holst's lovely one-act "Savitri," and such dramatic music as that of Gibbs, set to the Maeterlinck "Betrothal," and his incidental music to the Cambridge "Oresteia" trilogy. The most important recent development in English operatic life has been the birth of the "opera intime," a move in the direction of "chamber opera" (recently taken up in Vienna as well), largely brought about by economic conditions; and the formation of a British National Opera Company upon a country-wide basis of co-operation on the part of opera-lovers.

Italy to Hear New Scores

In Italy the great event of the year has undoubtedly been the production of Mascagni's "Piccolo Marat" in Rome, and its successive conquest of the leading Italian cities. Earlier in the year Vittadini's "Anima Allegro" scored a success; but Donaudy's setting of a book based on a Loti novel, "Ramuntcho," though it has lovely moments, came nowhere near achieving the triumph celebrated by Mascagni's score, built up on an episode of the French Revolution. The interesting folklorist music supplied by Ettore Romagnoli for the revival of Aeschylus' "Chorophorae," in the Greek amphitheater in Syracuse, and Franchetti and Giordano's "Jove in Pompeii," a cross between an operetta and a musical comedy, should also be instanced. As usual Puccini held his own, especially with the three one-act scores he had last written, on practically all the European operatic stages; and his new score employing Chinese themes, on Gozzi's "Turandot," as well as the New Zandoni "Giulettta" promised, and a whole sheaf of scores by the young Italian verists, are expected to be produced this coming season.

Russia Silent

No new opera has come out of the land of the Soviets since the imperial *débâcle*. From time to time there have been reports of admirable performances in Moscow and Petrograd of the operas and ballets familiar under the empire. Yet, though Glazounoff is said to have recently completed an opera on a biblical subject, Prokofieff, with his "Love of Three Oranges," as yet unheard, seems to be at present the only representative of the genus among his countrymen. The Russian ballet—out of Russia for years—aside from Prokofieff and Stravinsky, now relies more on French and Spanish composers for its musical sustenance. A miniature but highly interesting and artistic development in the musical dramatic field has been the Moscow "Chauve-Souris," which has scored triumphs in both Paris and London, and is to be heard in this country as well. Russian is, so far as musical color is concerned, Waldemar Wendland's "Peter

Sukoff," produced in Basle, Switzerland, since it is developed on Siberian folk-tunes.

Other European Lands

Spain is the land of the *zarzuela* of Vives, Gobez and Bretón, not of opera; and a rumored musical renaissance in Portugal has thus far borne no operatic fruit. Poland, under its new political dispensation, has produced but one dramatic work, a ballet, picturesque and national in character both musically and scenically, Ludomir Rózycki's "Pan Twardowski." Serbia, Roumania, Montenegro and Bulgaria would seem to have drawn blanks for the present in the operatic lottery; while in Turkey political *opéra bouffe* as played by the Ottoman government and the governments of the Allies does not solve the practical problems of starving Constantinople. In Finland, however, opera flourishes and national composers such as Palmgren and Merikanto, subsidized by the State, may be expected to produce new racial scores. Latonia has already taken some notable steps in this direction; and the Lett National Opera in Riga has presented its first two racial operas, a "Bannuta" by Kalnin, and Medinsch's "Uguns un nakts," based on Lettish folk-songs and dances. In the Czech capital, Prague, performances of Rudolf Zamrazil's "Simson" and Fibich's "Haidee" have preceded premières to come of new

works by Foerster, Janácek and the younger Bohemian composers. Hungary, too, despite deficits and difficulties operatic, promises Dohnányi, "The Voivode's Tower" and Béla Bartók's "The Wonderful Dream of the Machine" at the Budapest Royal Opera this coming season. In Stockholm Ture Rangström's medieval score "Medeltida" invoked Swedish history for its musical inspiration; while in Copenhagen, the Danish composer Hakon Boerresen tapped a new vein of musical folk-air material in his Greenlandish Eskimo opera "Kaddara." Switzerland produced an opera and a good one by a native son, in Karl Fürtterer's "The Fiddler of Gmünd," presented in Basle. In Belgium performances of Lodewijk Mortelmans' Flemish opera "De Kinderen der Zee," in Antwerp, and in Brussels, of portions of Paul Dupin's archaically conceived, scenic "Hymme de Alliés" might be mentioned. Holland is represented by Brandt-Buys' opera "Micarème," a glorification of the carnival spirit; and even Greece comes into her own in a performance at Athens of portions of Marsick's "L'Anello."

The Nationalistic Trend

Everywhere, in opera as in economic operation, the narrower national aspiration is in evidence in Europe. Nor is the fact one to cause astonishment. If intensive individual economic striving is the first law of national self-preservation under post-war conditions, an intensive cultivation of individual national artistic resources is a not unnatural corollary. If it does not give us, perhaps, those higher and nobler absolute musical fruitions which, like the works of Bach and Beethoven, transcend the limitations of period and nationality, musical nationalism, in opera at least, gives us much varied beauty in color, contrast and mood. And with that, while awaiting the bestowing of the boons which the broader musical internationalism of the future may confer upon us, we must for the time being content ourselves.

MANILA CELEBRATES MUSIC ANNIVERSARY

Conservatory Rejoicings on Fifth Birthday—Russian Artists' Concert

MANILA, P. I., Oct. 5.—The Conservatory of the University of the Philippines celebrated its fifth anniversary with a concert, reception and ball, and a party for the students.

At the concert on Sept. 3, in Conservatory Hall, which was crowded, students and members of the faculty took part in the program. Carmen Austria sang; Ramon Mendoza gave violin solos, and eight-handed piano arrangements of several numbers were played by Miss Natividad, Miss Salumbides, Miss Ebaldo and Miss Zialcita. Instrumental music was also contributed by Alejandro del Rosario, cornet, and Emilio Balcos, trombone; Felix Asuncion, flautist, and Alejandro Orellano, Rosa Jimeno, Francisco Marasigan and Rosario Lopez, pianists, and a trio comprising Isaac Rodenas, violin; Dolores Lebo, piano, and Nicanor Abelardo, 'cello. Others who appeared were Raymunda Careaga, Gregoria Rodil, and a quartet composed of Cayetano Jacobo, Teresa Zapata, Nicanor Abelardo and Dr. Robert L. Schofield, director of the conservatory.

Following the concert came the reception and ball, organized by the following committees: Program, headed by Dr. Schofield, with Antonio Molina, Carmen Austria, Otilia Piteo and Angelica Natividad; reception and ball, headed by Miss Marble, with Atilano Montesa, Manuel Hernandez, Manuel Fernando and Alejandro Logarda; decoration, Mr. Montesa as chairman, Celedonia Ongpin, Lourdes Ubaldo, Carmen Salumbides, Conchita Anareta, Manuel Rames, Laureano Vicencio, Olimpio Lagua, Manuel Hernandez and Jose Bucoy, who were assisted by Lourdes Lagdames.

Dr. Schofield was host at a dinner given in honor of the alumni of the conservatory on his birthday, Aug. 31, in Mignon Hotel. All members of the faculty were present.

The Russian Artists' Trio gave a concert here for the benefit of the Anti-Tuberculosis Society, on Sept. 4, when the pavilion of the Manila Hotel was filled to capacity. Leo Podolsky began

the program with piano numbers by Godowsky and Liszt. Following this, Mme. Anna El-Tour sang six dance-songs by Weckerlin, Chopin, Moussinsky, Puccini and others. Vera Mirova gave several dance features.

A. F. M.

DAMROSCH IN ROCHESTER

Kochanski Assists New York Symphony —Kathryn Meisle Sings

ROCHESTER, N. Y., Nov. 12.—An audience that overflowed Convention Hall, on Nov. 7, heard the first concert here this season of the New York Symphony, Walter Damrosch, conductor. Mr. Damrosch's reading of the Beethoven Fifth Symphony, made a deep impression on the big audience. The soloist was Paul Kochanski, violinist, an artist new to Rochester. Mr. Kochanski received an ovation after the Tchaikovsky Concerto, and was recalled again and again. The concert was the second in the James E. Furlong series.

The Tuesday Musicale opened its season Nov. 8, with a recital by Kathryn Meisle, contralto, who made a favorable impression with songs covering a wide range of moods. Mary Ertz Will, an active member of the Tuesday Musicale, was accompanist. The audience which filled the hall and overflowed into the foyer and adjoining hall, greeted Miss Meisle very warmly. The singer gave several encores and was cordially applauded.

M. E. W.

Minnie Carey Stine Sings for D. A. R.

At the meeting of the Washington Heights Chapter of the National Society Daughters of the American Revolution on Armistice Day, Minnie Carey Stine, contralto, sang Harker's "God Shall Wipe Away All Tears," the familiar "Men Coeur s'Ouvre a ta Voix" aria from "Samson and Delilah" and as an encore "Lazy Song" by Lawlor. She was heartily applauded.

Nina Koshetz, Russian soprano, whom Mary Garden has engaged for the Chicago Opera Association, is now in Chicago, where she has started rehearsals of her rôles.

SYMPHONY CONCERTS AROUSE MINNEAPOLIS

Five Programs in Fortnight Draw Crowds—Godowsky Gives Recital

MINNEAPOLIS, MINN., Nov. 14.—Five remarkably fine concerts within two weeks by the Minneapolis Symphony, with Emil Oberhoffer as conductor, have drawn crowded audiences. That announced for Sunday last brought the most insistent demand for tickets. A long queue extended along the street before the doors were opened.

Manager Carlo Fisher, when asked to assign a reason for this interest on the part of the public, replied, "Schubert! Schubert's 'Unfinished Symphony'! The people love it." The first solo appearance of Vladimir Graffman, the orchestra's new concert master, was another contributing factor. The crowded house was enthusiastic. Mr. Oberhoffer was repeatedly recalled, and Mr. Graffman had to supplement his brilliant interpretation of the Paganini Concerto in D by two encore numbers. The technical difficulties of the concerto were negotiated with ease, and the violinist's beautiful tone was another feature of a fine, well-balanced performance. Other numbers were Suppe's Overture, "Poet and Peasant," the Aubade for Woodwinds and Harp by Luigi, and excerpts from Berlioz's "Damnation of Faust."

Mr. Oberhoffer presented César Franck's D Minor Symphony at the season's third popular concert. Irene Pavloska, the assisting soloist, sang admirably the Ballatella from Leoncavallo's "Pagliacci," and "Depuis le Jour," from Charpentier's "Louise."

Marie Louise Bailey-Apfelbeck and Ernest Schelling, pianists, have appeared with the orchestra—the first in the Grieg Concerto—and Mr. Schelling in a Friday evening program, when his "Fantastic Suite" was a feature of the concert. His second appearance was in Paderewski's "Polish Fantasy," also for piano and orchestra. The orchestral numbers were Borodin's Symphony, No. 2, in B Minor, and Gliere's Symphonic Poem, "The Sirens."

Bronislaw Huberman was recently soloist with the orchestra in the Beethoven Concerto in D, of which an admirable performance was given. Mr. Oberhoffer's readings of Beethoven's "Leonore" Overture, No. 3, and the Brahms Symphony No. 3, were acclaimed, and the work of the players, half of whom are new in the orchestra, was exceedingly praiseworthy.

Leopold Godowsky gave a recital under the management of R. H. Horgan, when, though handicapped by a severe injury to his hand, he played an exacting and delightful program.

F. L. C. B.

Duluth Band Wins Contest in Kansas City

DULUTH, MINN., Nov. 12.—The David Wisted Post Band of this city won first prize in the American Legion contest, participated in by forty bands, at the National Convention in Kansas City, Nov. 1. The band which is conducted by Charles Helmer now becomes the official National American Legion Band, and received a cash award of \$1,000.

G. S. R.

Macmillen Appears in Montgomery Concert Course

MONTGOMERY, ALA., Nov. 12.—Frances Macmillen opened the season for the Montgomery Concert Course on Nov. 1, at the City Auditorium in a brilliant recital. The audience was large and fully appreciative of the violinist's work. This is the second time that Montgomery has heard Mr. Macmillen, as he was here during the season of 1919-20.

W. P. C.

Parkersburg Citizens Honor Matzenauer

PARKERSBURG, W. VA., Nov. 12.—When Margaret Matzenauer, contralto of the Metropolitan Opera Company, arrived here for her concert, she was received by a delegation of leading citizens and was taken on a tour of the town. She was entertained by the new Beaux Arts Club which was instrumental in arranging her appearance, the first concert of the local season. In response to the clamor for

extras, she sang such old favorites as "Annie Laurie" with as much art as she expended on opera arias. Mme. Matzenauer's engagement here was one of many which are taking her through Pennsylvania, West Virginia, Arkansas and Ohio. Later dates will range from towns as small as Lindsborg, Kan., to the largest cities of the eastern seaboard. Her furthest travels afield from the Metropolitan Opera House will be to Dallas, Tex., and Birmingham, Ala.

NEW OFFICERS CHOSEN BY BLOOMINGTON FORCES

Philharmonic Society Elects Leaders for Season and Makes Plans—Small Orchestra Organized

BLOOMINGTON, ILL., Nov. 12.—New officers for the season were elected by the Philharmonic Society at its recent meeting. Those chosen were: Dr. John S. Reese, president; Mrs. James S. Reeder, vice-president; Lillian Wilcox, secretary, and Frank Rice, treasurer. A. H. Bergen, conductor, is now organizing a small orchestra to play at the annual presentation of "The Messiah," for which rehearsals are now under way. Mrs. Mabel Pitts is pianist of the organization.

The faculty of Wesleyan College of Music gave an interesting recital this week in Aimie Chapel. C. Dale Saurer sang a group of songs in sympathetic manner, and Miss McVey Scott, soprano, also gave a number of songs in pleasing style. Bertha Hagan proved a forceful pianist as well as accompanist. Dr. Mason, dean, gave organ numbers and Roy Williams, violinist, was also heard. A vocal duet with organ and violin obligato ended the program.

Arthur Kraft of Cleveland gave an organ recital at the Second Presbyterian Church last week on the new three manual organ, pleasing a large audience. C. E. S.

Give Recital in Roselle, N. J.

ROSELLE, N. J., Nov. 12.—Sumner Brainard Vinton, pianist, had the assistance of Mary Lucinda Gilchrist, soprano, with Dorothy Leach as her accompanist in the recital which he gave last evening. Mr. Vinton opened the program with Mozart's Concerto in D Minor, with Ethel Glenn Hier at a second piano. Miss Gilchrist's two groups included numbers by Bizet, Fauré, Vidal, Rummel, Cyril Scott and Rosalind Park. Mr. Vinton also played two Chopin preludes, a Debussy Arabesque in G, two MacDowell works and again had the assistance of Miss Hier, with whom he studied, in Arensky and Wagner numbers.

Titta Ruffo Sings Before Large Audience in Grand Rapids

GRAND RAPIDS, MICH., Nov. 12.—A capacity audience greeted Titta Ruffo, baritone, and his company last evening at the Armory, when they appeared under the management of the Mary Free Bed Guild. Mr. Ruffo's art won an ovation. Rudolph Bochco, violinist, had a generous share in the applause, and Sol Alberto provided admirable accompaniments. E. H.

Bready Recitals for Wilkes-Barre

WILKES-BARRE, PA., Nov. 14.—A feature of the local season will be three opera recitals by Mrs. George Lee Bready. These recitals, scheduled for Nov. 18, Dec. 7 and Dec. 9, will be given at private homes. Mrs. Bready is already well known here and the tickets for her course have all been taken a week in advance of the opening recital.

Gusikoff Plays at Godfrey, Ill.

GODFREY, ILL., Nov. 14.—At the second concert of the Students' Series at Monticello Seminary the soloist was Michel Gusikoff, violinist, who impressed a big audience in the program he recently gave in New York. This featured the "Devil's Trill" by Tartini, Lalo's "Symphonie Espagnol," and Kramer's "Eklog." Mrs. David Kriegshaber of St. Louis was a most satisfactory accompanist.

GRAND RAPIDS, MICH., Nov. 15.—Harold A. Loring presented a lecture-recital on American Indian music in the St. Cecilia Auditorium on Nov. 4. He was assisted by Braveheart, a Sioux Indian, who gave a number of traditional Indian songs and ceremonial dances.

E. H.

Teachers of Manitoba Choose Watkin Mills as Their President



R. Watkin Mills, Who Has Been Elected President of the Manitoba Music Teachers' Association

R. Watkin Mills, who was elected president of the Manitoba Music Teachers' Association at the annual convention in Winnipeg, recently, was for many years a leading bass singer in the oratorio and concert field in England, and is now teaching in Winnipeg. He has a rich store of reminiscence as a concert artist, and one of the features of the convention on the first day, Oct. 24, as his gossip talk in which he humorously related some of his experiences in many parts of the globe, and recalled anecdotes of famous artists.

Mr. Mills, who was born in Gloucestershire, England, in 1856, was a pupil of Edwin Holland at the Royal Academy of Music; of F. Blasco in Milan, and later of Barnby, Randegger, and Blume. He gained immediate popularity at his début at Crystal Palace, London, in 1884, and appeared at the principal festivals and at concerts all over England for years. He toured America in 1894-5, and sang in Australia twelve or fourteen years ago. Mr. Mills has rendered valuable service to the association by his work as a member of the Winnipeg executive, and his election as president was very popular.

Marie Sundelius Begins Louisville Series of Concerts

LOUISVILLE, KY., Nov. 12.—The first concert of a series of three, organized by the Wednesday Morning Club, brought Marie Sundelius before a local audience for the first time since her appearance with the Scotti Opera Company several seasons ago. Her program was made up of numbers by Richard Strauss, Hugo Wolf and Grieg, as well as arias from "Bohème." A local pianist, Mrs. Newton Crawford, was accompanist, and shared in the ovation given the singer. At a concert sponsored by the Conservatory of Music, the artists were Frederick Morley, pianist; Robert Parmenter, violinist, and Frederic Cowles, accompanist. The event was held in the auditorium of the Y. W. C. A. before a capacity audience.

H. P.

Violin Recital and Dante Fête Music Attract in Mount Vernon, N. Y.

MOUNT VERNON, N. Y., Nov. 14.—Karla Kleibe, violinist of this city, was presented in her first recital last week at the Westchester Woman's Club, playing, as her principal number, the Wieniawski Concerto in D Minor. The Dante celebration, held here recently under the direction of the Church of Our Lady of Mount Carmel, included a noteworthy pageant and a musical program under the leadership of Ralph Mazzotta.

F. E. K.

Ottawa Club Hears Rachel Morton-Harris

OTTAWA, Nov. 12.—An unusually large audience was attracted to the opening concert of the Morning Music Club's season by the promise of Rachel Morton-Harris's appearance. Mrs. Harris was

heard here as soloist with the Ottawa Symphony last season. The soprano had fifteen numbers on the program of her recital appearance. Among them, the "Vissi d'Arte" aria from "Tosca" and Fournier's "Carnival" afforded notable tests of her interpretative powers. Jeffrey Harris was her accompanist. In the audience, which crowded the ballroom of the Chateau Laurier, was Lady Byng, to whom Mrs. Harris was afterward presented.

VICTOR HERBERT CONDUCTS MONTREAL IRISH CONCERT

Presentation Made to Composer—Brasla in Recital—San Carlo Opera Ends Season

MONTREAL, CAN., Nov. 12.—Victor Herbert appeared as guest conductor with the Allen Theater Symphony on Nov. 6, at a special midnight concert, arranged by Francis A. Mangan, producing director of the Allen house. The concert was in aid of a local Irish benefit fund, and a capacity crowd cheered Victor Herbert at the conclusion of a spirited performance of his "Irish Rhapsody." Excerpts from "Natoma" and "Babes in Toyland" were other features of the program.

A local committee presented Mr. Herbert with a walking cane. The composer remarked during a witty speech that he hoped he would never have occasion, as an Irishman, to use the cane. A traveling bag was presented to Mr. Mangan by the Montreal branch of the Self-Determination League, for his enterprise in bringing Victor Herbert to Montreal.

Sophie Brasla appeared in recital on Nov. 7, at the St. Denis Theater, and promptly gained the friendship of the audience. Several encores being demanded. Mrs. Ethel Cave-Cole was accompanist.

The San Carlo forces closed a successful week of opera on Nov. 5, playing virtually to capacity houses at each performance.

At the first concert this season by the Canadian Grenadier Guards Band, under J. J. Gagnier, and managed by C. O. Lamontagne, a satisfactory reading of Beethoven's First Symphony was given. The "Meistersinger" overture and a group of Grieg's orchestral dances were also played. The guest vocalist was Joseph Saucier.

Tirindelli's "Elegie" to Caruso Played in Cincinnati

CINCINNATI, Nov. 12.—Peir Adolfo Tirindelli's "Elegie," composed in memory of his friend, Enrico Caruso, was played for the first time on Nov. 10 at the Conservatory Orchestra concert, under the direction of Mr. Tirindelli. The work is in the Italian style, reminiscent of the rôles made famous by the tenor. The soloists acquitted themselves with honor. Vernon Jacobson, baritone, Marjorie Hogg, violinist, and Elizabeth Cook, pianist, being assisting artists. The orchestra has been considerably augmented this season in every section, and, under Mr. Tirindelli's leadership, has been doing admirable work.

Robert Braun Fills Concert Dates

POTTSVILLE, PA., Nov. 12.—Engagements for Robert Braun, pianist and head of the Braun School of Music, included this fall an appearance as soloist at the National American Music Festival at Buffalo. After the Festival, he gave a joint recital with Geoffrey O'Hara, baritone and song composer, at Rochester, N. Y., and solo recitals at Ithaca and Moravia, N. Y. He also played at the ninth annual luncheon of the Matinée Musical Club of Philadelphia on Nov. 1. At the luncheon, Mr. Braun gave a group of numbers by Gabrilowitsch, Amani and Arensky. His concert activities are being arranged by Concert Management Arthur Judson.

Cameron McLean and Rata Present in Recital at Lansing

LANSING, MICH., Nov. 12.—Cameron McLean, Scottish baritone, and Rata Present, pianist, appeared in joint recital here at the opening of the Philharmonic course on Nov. 4. A record audience gave both artists an unusual reception. McLean's interpretations of the Scottish ballads were especially pleasing. Miss Present gave varied numbers, her Debussy group being received with keen appreciation.

T. S.

Environment Affects Indian Musical Expression, Investigation Reveals

WASHINGTON, D. C., Oct. 29.—That environment affects the musical expression of the American Indian tribes is the belief of Frances Densmore, of the staff of the Smithsonian Institute, as the result of her researches among these tribes. Miss Densmore, who has just returned to Washington from a long stay among the Indians of the Southwestern States, has devoted many years to the study of the music of various Indian tribes, including that of the Sioux, Chippewa, Mandan, Ute, Hidatsa, Pawnee and Papago. Her recent visit was spent in research among the two latter tribes, in Oklahoma and Southern Arizona.

Speaking of her investigations, Miss Densmore said:

"Widely separated tribes show differences in the form of their songs, suggesting that their environment affects the musical expression. The Papago are a quiet, gentle people who have always lived on the low desert. Some of their oldest songs contain a peculiar swinging rhythm which occurs in certain songs that were recorded for me years ago by some Arabs from the Desert of Sahara who were in Washington with a 'Garden of Allah' troupe. They came to my office at the Smithsonian Institution, and after listening to the records of Indian music, they recorded the songs that they sang as they rode across the desert on their camels, riding all night with loads of coffee. Their songs contained long, sustained tones and a swaying motion. This same quality appears in some of the oldest Papago songs. One such song contains the words, 'White, downy feathers on the edge of the world,' referring to the white clouds seen on the horizon across the desert."

"On Christmas night I attended a na-

tive dance of the Papago near the Mexican border, traveling more than eighty miles in order to be present. The Indians were dancing by the light of the full moon. They sang to the accompaniment of rattles and—what is more primitive—they marked the time by stamping their feet. A portion of the song was in three parts, the men and women singing an octave apart and one or two women briefly holding a high drone tone above the melody, and then descending until they joined the voices of the other women. This represents a form of Indian singing which has not previously been observed.

"While studying the music of the Pawnee I attended the 'Morning Star' ceremony and was permitted to see the contents of the 'Morning Star' bundle, which is opened very ceremoniously once a year.

"The Utes offered a novelty in the form of stories told in a sort of endless melody. The singer seemed to improvise, using a few phrases in a variety of ways, with connecting tones. The rhythm was characteristic of the subject, the story of the bear being sung in a heavy and clumsy rhythm, while the song of the story of the prairie dogs was lively and in rapid tempo.

"An important and interesting development consists in the tone photographs of portions of the Ute songs which were made by Dr. Dayton C. Miller, head of the department of physics, Case School of Applied Science, Cleveland, Ohio. For this purpose Dr. Miller used a phonodeik, an instrument of his own invention. The photographs show the wide vibration of sound in Indian singing and also demonstrate in a graphic manner the lack of coincidence between the voice and the drum."

A. T. M.

Florence Stephenson Gahlbeck, soprano, and Emelinda Sievers, contralto, pupils of William Shakespeare II, gave a joint recital before the Playgoers' Club on Oct. 30. They displayed thorough artistry in a well chosen program, and were compelled to add extra numbers. On Nov. 8 they appeared before the Tuesday Art Club with popular success.

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Frieda Amacher, soprano; Harold Morava, tenor, and Richard McCosh, baritone, pupils of Blanche Van Buren, were soloists at a musicale of the Bohemian Club on Nov. 3.

E. R.

Mary Garden and Mrs. McCormick Exchange Compliments

CHICAGO, Nov. 14.—Mary Garden, directress of the Chicago Opera Association, and Mrs. Harold F. McCormick, principal patroness of the opera, met for the first time publicly at a luncheon of the Arts Club on Nov. 10. Mrs. McCormick spoke in an enthusiastic way of Mary Garden's leadership of the opera, and Miss Garden responded with a courteous acknowledgment of Mrs. McCormick's efforts in behalf of the organization.

Hans Hess and Rudolph Reuter to Make Joint Appearances in Chicago

CHICAGO, Nov. 7.—Hans Hess, cellist, and Rudolph Reuter, pianist, have arranged a series of 'cello sonata concerts to be given in Chicago after the return of Mr. Hess from his western tour. The first of the series will be given on Jan. 31.

Promise of Color in Vincent d'Indy's New Work

Vincent d'Indy, whose symphonic poem, "On the Shores of the Seas," will be given its first performance when the noted French composer makes his appearance as guest-conductor of the New York Symphony in December, sailed for the United States on the steamship Paris on Nov. 12. A detailed account of the new work indicates its pictorial possibilities. The first movement, entitled "Tranquillity and Light," is said to depict the shores of the Mediterranean in calm and sunshine. The second, entitled "The Joy of the Deep Blue," was inspired by a spot on an island where "one beholds the solid and unforgettable blue, against which the sunlight strikes and is scattered in delightful gaiety." The title of the third section is "Green Horizons." It was composed at Falconera on the Adriatic, and that time of day is tonally depicted when "little by little the sky, the sea and the earth be-

come enveloped in a uniform green tint." D'Indy, whose orchestral palette would seem to contain many colors, describes the closing movement as "The Mystery of the Ocean," without further announcement of program.

In Boston Studios

Boston. Nov. 12.

Friends of Mrs. DeRoss McAllister, formerly of this city, have learned of her success in her vocal studies abroad. Mrs. McAllister won first prize at the School of Music at Fontainebleau, and has sung at many concerts in France. It is likely that she will spend the winter in France, continuing her studies. She is the daughter of Mr. and Mrs. Charles W. Witham of the Back Bay, formerly of Bangor, Me.

* * *

Berthe and Francesca Braggiotti, daughters of Isidore Braggiotti, Florentine choral leader, with studios in Brookline, Mass., have been engaged by the San Carlo Grand Opera Company to dance in "Aida" and "Hänsel und Gretel" during the company's two weeks' season in this city.

* * *

Gladys Berry, cellist, was assisting soloist at a concert given in Jordan Hall Nov. 4. Miss Berry has already booked a number of re-engagements.

* * *

Clara Shear, of this city, a pupil of Maurice Parker, voice teacher, with studios in the Pierce Building, sang the title role of "Lakmé" at the Arlington Theater, last week.

W. J. P.

KOCHANSKI IN FIRST MILWAUKEE RECITAL

Shares Interest with Maier and Patterson and Charles W. Dodge in Recent Programs

MILWAUKEE, Nov. 12.—Paul Kochanski, violinist, and Guy Maier and Lee Patterson, pianists, appeared in recitals this week. This was Kochanski's first appearance in Milwaukee. His program was of wide range and his playing exhibited excellent tone, a sound sense of rhythm and capacity for clear exposition. His recital was the second of the Morning Musicales promoted by Marion Andrews.

Mr. Maier and Mr. Patterson, who opened the Twilight Series organized by Margaret Rice, chose a program which offered pleasure to lovers of almost every period of musical development. It ranged from the placidity of Mozart to the new idioms of Tailleferre and Bax, two exponents of the modern school, and included also César Franck's Fugue and Variations, a Scherzo by Saint-Saëns, an Arensky Waltz and the "Rakoczy March," as arranged by Hutcheson.

A recital given by Charles W. Dodge, pianist, was of much interest. Although more than seventy years old, he played from memory a long program, including Brahms, Chopin, Mendelssohn, Moszkowski, Grainger, Cyril Scott, Dohnanyi and other composers. He played with vigor and insight, and was recalled many times. Mr. Dodge is head of the Civic Music Association and leader in all civic movements for the promotion of musical ideals. He was a member of Lhevinne's master class in Chicago last summer. The recital was given in St. John's Cathedral as part of the Marquette School Faculty series.

C. O. S.

Arthur Hackett Heard in Recital in Missoula, Mont.

MISSOULA, MONT., Nov. 5.—Arthur Hackett, tenor, was heard in an interesting recital program in the High School Auditorium on Oct. 24. A very cordial reception was accorded the artist, whose voice was excellently displayed. Constance F. Hackett was at the piano. The concert was the first of the series to be given under the auspices of Dean Smith of the State University.

E. E. S.

Ferenc Vecsey left for the West after his concert with the Boston Symphony, and commenced a series of recitals on Nov. 15 at the University of Wisconsin, Madison. He appeared at Evanston, Ill., on Nov. 17, and will be at St. Louis, Mo., to-day.

JOSEF LHEVINNE PLAYS WITH CHICAGO SYMPHONY

Orchestra Heard in Vaughan Williams' "London" Symphony—Many Attractions During Week

CHICAGO, Nov. 14.—Josef Lhevinne was the soloist at the fifth pair of concerts of the Chicago Symphony, selecting for his performance the showy and not altogether grateful Concerto in E Flat by Rubinstein. Mr. Lhevinne's brilliant technique accomplished all that could be done, and the orchestra ably abetted his efforts. But something more than scintillating keyboard display was to be expected from an artist of Mr. Lhevinne's caliber, and the audience did not feel completely rewarded by the number he presented.

Vaughan Williams' "London" Symphony was the principal orchestral work heard for the first time in Chicago. Presenting a kaleidoscopic array of impressions well delineated in music, this work gained more than ordinary attention. Despite a certain incoherence that seems to leave loose ends hanging in the air, the orchestra ably found the salient characteristics of the work. The Overture to "The Flying Dutchman" was given a stirring reading as the opening number.

The popular concert of Thursday evening had as the feature of the program the Fifth Symphony by Tchaikovsky, which was given in profound manner by the Stock forces. The conductor never brought greater inspiration to its reading, nor did the players ever achieve as much. The Bach-Albert Chorale and Fugue, the Overture to "Oberon" and selections from the Dohnanyi Suite, Op. 19, were admirably presented. Joseph Malin, cellist, pleased with the solo part in the Godard "Berceuse."

René Lund Sings

Thoroughly schooled vocalism and a sedulous attention to detail were the principal messages conveyed by René Lund in a song recital at Kimball Hall on Nov. 10. Mr. Lund has a baritone voice of rotund quality and ample dimensions, although in the upper reaches inclined to be cold and brittle. True to pitch at all times, his singing gave evidence of thorough preparation.

Songs by Pierné, Debussy, Fauré and Vidal were given in French, followed by Harling's "Divan of Hafiz," in which Mr. Lund admirably suggested the Persian atmosphere. "Meditation," by the same composer, struck the fancy of the audience and was repeated. "At the Well," by Richard Hageman, was sung with vigor. Mr. Lund satisfied the demands of the audience with numerous encores.

Other Events

Marie Sidenius Zendt, soprano, appeared before the South Shore Country Club on Nov. 6, with Julius Furman, flautist, as assisting artist. Miss Zendt admirably presented numbers by Schubert, Richard Strauss, Rimsky-Korsakoff and Vanderpool. The aria, "Charmant Oiseau," by David, was sung with flute obbligato, and here the singer's colorful voice achieved fine effects.

M. Boguslawski, pianist, was the principal soloist at the first of a series of six concerts scheduled by the Euterpean Club. He gave a fine presentation of works by Scarlatti, Brahms and Beethoven, and performed the Chopin A Flat Polonaise in brilliant style. Lucy Hartman, soprano, assisted with a group of modern songs and an aria from "Samson et Dalila."

The Du Moulin Quartet, Theodore Du Moulin, cellist; Gaston Du Moulin and Ben Paley, violinists, and George Dasch, viola player, appeared before the Chicago College Club on Nov. 3. They played the Beethoven Quartet, Op. 18, No. 1, preceded by an analysis of the composition by Eric de Lamarter. Other numbers by Tchaikovsky, Bach and Haydn were given.

May Peterson, soprano, and Edmund Burke, baritone, were the soloists at the first of a series of musicales at the Drake Hotel on Nov. 10. Miss Peterson displayed excellent vocalism in several modern numbers and arias, and Mr. Burke sang a group of Italian and French songs successfully.

E. R.

Fred Patton, baritone, has been engaged to appear as assisting artist with the Ridgewood, N. J., Men's Chorus in its concert of Nov. 25. Mr. Patton's bookings include four appearances in Washington, D. C., during the Conference on Limitation of Armaments.

POWELL CHARMS IN ARTISTIC PROGRAM

Piano Recital, John Powell, Aeolian Hall, Nov. 12, Afternoon. The Program: Sonata Op. 53, Beethoven; Scherzos in B Minor, B Flat Minor, E, and C Sharp Minor, Chopin; "White Birches," Marion Bauer; Rhapsody in C, Dohnanyi; Three Country Dances, Beethoven-Schubert; "Turkey in the Straw," David Giltor; "Slumber Song" and Thirteenth Rhapsody, Liszt.

Mr. Powell, an artist who allies to a polished technique refinement in outlook, delighted his large audience at this recital, particularly by the grace and charm of his interpretation of the Chopin Scherzos. He gave a poetic reading of the "Waldstein" Sonata—a reading, however, which lacked something in virility. The hearer could not rid himself of an impression of deliberation in the performance, notwithstanding the pianist's command in the brilliant prestissimo. Mr. Powell was happier in the Chopin group, wherein he revealed himself at

his best in imaginative power and virtuosity.

A work announced for first performance was the "Slumber Song" of Liszt, stated in a program note to have been discovered by Carl V. Lachmund among manuscripts that came into his possession when he was a pupil of the composer. This is a charming little theme, with a quaint close, as if the song ended abruptly in sleep. "White Birches," another new work, proved to be a *morceau* in modern style, with the suggestion of fluttering leaves daintily contrived in the diminuendo of descending chords at the close. It was encored, the composer, who was in the gallery, sharing with the pianist in the applause. The whimsical "Turkey in the Straw" was also among the pieces which the audience insisted upon hearing a second time. The two Rhapsodies were features of the recital in their demonstration of authoritative power combined with artistic restraint.

P. J. N.

More Musicians Arrive from Europe

Artists who arrived in New York last week from Europe, included Marguerite Namara, soprano, who has been abroad for several months preparing roles which she will sing this season with the Chicago Opera; Marcel Dupré, organist of Notre Dame Cathedral, Paris, who will give organ recitals throughout the country, and Pallay Anna, dancer from Budapest, all of whom came on the Adriatic on Nov. 11. Paul Payan, a French bass, who will sing with the Chicago Opera Association, arrived on the Lafayette on Nov. 7, and Giovanni Caruso, brother of the late tenor, who has come to this country in connection with the settling of the singer's estate, arrived on the *Dante Alighieri* on Nov. 10.

Betsy Lane Shepherd Begins Tour

Betsy Lane Shepherd, soprano, opened a five weeks' concert tour at Scranton, Pa., on Nov. 14. She sang at Pittston, Pa., on the following day. She will be at Missouri Valley, Iowa, on Nov. 21; Lamoni, Iowa, Nov. 22; Laurens, Iowa, Nov. 23; Parker, S. D., Nov. 24; Sioux Falls, S. D., Nov. 25; Alexandria, Minn., Nov. 28; Bemidji, Minn., Nov. 29; Detroit, Minn., Dec. 1; Warren, Minn., Dec. 2; Redfield, S. D., Dec. 5; Luverne, Minn., Dec. 7; Le Mars, Iowa, Dec. 8; Mason City, Iowa, Dec. 9; Claremore, Okla., Dec. 12; Shawnee, Okla., Dec. 13; Sulphur Springs, Tex., Dec. 14; Gainsville, Tex., on Dec. 15, and Denison, Tex., Dec. 19.

Local Artists Entertain Reading Audiences

READING, PA., Nov. 12.—Chester Witell, a local pianist, gave a recital before a large audience composed of members of the Woman's Club, showing his mature musicianship. Margaret Zell gave her annual recital at the Berkshire Hotel, her program being of much interest. Mrs. Van Reed, a popular mezzo-soprano, has appeared several times recently in Philadelphia.

W. H.

Three Concerts for Miss Gunn

Recent engagements for Kathryn Platt Gunn, violinist, have included appearances at the Ossining, N. Y., High School Auditorium on Oct. 27, for the High School Music Fund. Betty Schuleen was her accompanist in numbers by Kreisler, Sarasate, Massenet and Chaminade. The Popular Monday Night Concerts at the Methodist Episcopal Church in Stamford, Conn., featured Miss Gunn on Nov. 7, and she played at the Masonic Temple in Newburgh, N. Y., on Nov. 10.

Rogers Addresses Teachers

Francis Rogers, New York baritone and teacher of singing, addressed the meeting of the Association of Private School Teachers at Miss Chandor's School on Nov. 10. His subject was "The Advantage of Voice Training for Everybody."

Hans Merx Impressed by New Music in Germany

Hans Merx, baritone and conductor at the Church of the Blessed Sacrament, West Seventy-first Street, New York, who has recently returned from Europe, heard a good deal of new music in Germany, where he was entertained in Munich by Dr. Karl Muck, and in Berlin by his brother Peter Merx, parliamentary representative of Cologne for the Center party. Among the works which

impressed the visitor were Franz Schreker's "Das Spielwerk," Richard Strauss' "Joseph's Legend," the lyric-fantastic play of Braunfels, "Die Vögel" and Hans Pfitzner's "Palestrina," dealing with the life of that great composer. These he heard in Munich, where he was invited to attend a performance of "Tristan and Isolde" by the guest conductor, Dr. Muck. Mr. Merx delivered several lectures on American music and the development of composition in this country. One of his most notable audiences, at Crefeld in July, included many organists and choir directors. He is contemplating a tour through Wiesbaden, Baden-Baden, Nauheim, Dusseldorf and Cologne next summer.

Books Engagements for Cuthbert

Walter Anderson has booked several engagements for his new singer, Frank Cuthbert, bass. Mr. Cuthbert is to sing at the Newark, N. J., and Lindsborg, Kan., festivals; a re-engagement with the Mendelssohn Choir of Pittsburgh; with the Albany, N. Y., Monday Musical Club, and in joint recitals with Lenora Sparkes, soprano of the Metropolitan Opera Company, in Montreal, Toronto, Cleveland, Pittsburgh and other cities. Last September he filled a week's special engagement at Charlotte, N. C., and was re-engaged for next season.

Nellie and Sara Kouns Receive Demand for Encore at Wireless Concert

Among those who have joined the ranks of the "radio" recitalists are Nellie and Sara Kouns, sopranos, who last week sang in the wireless department of the Westinghouse Electric Company. The recital was heard, it is estimated, at 100,000 receiving stations. An encore was demanded through the ether, after the singers had finished "Annie Laurie." Arrangements to give these concerts with many other leading artists are being made.

Telmanyi Leaves on Southern Tour

Emil Telmanyi, violinist, left New York, immediately after his recital on Nov. 8, on a Southern tour which takes him to Mississippi, Tennessee and South Carolina. He will return to New York for a few eastern concerts, and will then go westward. He will appear in Chicago in December immediately following his Minneapolis Symphony engagement, when he will play the Busoni Concerto. This will be the first hearing of this master's composition in America.

Edgar Schofield Resigns from Choir of St. Bartholomew's Church

Edgar Schofield, who recently returned to New York from his third concert tour with Geraldine Farrar, has resigned from the choir of St. Bartholomew's Church, New York. Mr. Schofield has held the position for seven years, but on account of the increase in his concert activities, he has found it necessary to sever his connections with the church in order to devote his entire time to the other aspect of his profession.

Fritze with Scotney and Gruen on Tour

Recent dates for Evelyn Scotney, soprano of the Metropolitan Opera Company; Louis P. Fritze, flautist of the New York Philharmonic, and Rudolph Gruen, pianist and accompanist, have included appearances at the High School Auditorium in Portsmouth, Ohio, on Oct. 31 and Nov. 1; at the College Audi-

torium in Bowling Green, Ky., on Nov. 3; under the management of Will B. Hill at the High School Auditorium in Akron, Ohio, on Nov. 4, and at the College Auditorium in Slippery Rock, Pa., on Nov. 5. Miss Scotney and Mr. Gruen have given much the same numbers at these appearances as on the program in which they toured with Igor Sokoloff, cellist of the Philadelphia Orchestra, earlier in the season. Miss Scotney has been singing an aria from "Barber of Seville," and songs by Scott, Komzak, Huerter, White and Farley and Mr. Gruen's "Lullaby." Mr. Gruen has been playing a group of solo numbers by Chopin, Grainger and Schubert-Tausig, besides accompanying the other artists. Mr. Fritze has been heard in numbers by Pilzer, Quensel and Boehm.

ARTONE QUARTET'S BOW

Following Initial New York Concert, Singers Are Re-engaged

The Artone Quartet made its first New York appearance at Columbia University on the evening of Nov. 3. It has been re-engaged for a concert at the University on April 6. The program at the first concert opened with "Serbian Romances" by George Henschel, and the second part included two groups of miscellaneous quartets by Schumann, Dvorak, John Alden Carpenter, R. Huntington Woodman and Francis Moore, as well as solo and duet numbers.

The Artone Quartet was organized last spring by Evelyn Hopper. The personnel is Dicie Howell, soprano; Mabel Beddoe, contralto; James Price, tenor, and Walter Greene, baritone, with Francis Moore as director-accompanist. The Quartet will sing an entirely different program at the Brooklyn Institute of Arts and Sciences on Nov. 25. It will start on an extensive western tour in February.

"Siegfried" Discussed in Third of Damrosch's Lectures on "The Ring"

In the third of his lecture-recitals devoted to the operas of "The Ring," Walter Damrosch, taking up "Siegfried" after having already discussed "Rheingold" and "Walküre," told a large audience in Carnegie Hall Sunday afternoon that the trilogy could be likened to a symphony. "Rheingold" he referred to as the Introduction, "Walküre" the first movement, "Siegfried" the Scherzo and "Götterdämmerung" the Finale. As at the earlier lectures, Mr. Damrosch recited parts of the text and told the story of the drama while playing salient themes. Carried away by a communicative enthusiasm, he even sang some phrases of Mime's music.

Telmanyi's Recital Marks Opening of Lowell Club Season

LOWELL, MASS., Nov. 12.—Emil Telmanyi, violinist, gave the first music program of the year here, under the auspices of the Middlesex Women's Club. He played Lalo's "Symphonie Espagnole," Wieniawski's "Valse Caprice" and a Brahms Hungarian Dance, transcribed by Joachim, and exhibited pronounced animation. Sandor Vas was an excellent accompanist.

I. F. D.

Appearances for Max Olanoff

Max Olanoff, violinist, appeared on Nov. 1, at Nanuet, N. Y., in a concert with Ralph Grosvenor in the Baptist Church. His program included the Handel Sonata in D, the first movement of the Mendelssohn Concerto and a group of compositions by d'Ambrosio, Cecil Burleigh, Kreisler and Paganini. He was received with favor. Last month Mr. Olanoff played at the dedication of the new organ at the Pascack Reformed Church at Park Ridge, N. J., assisting Mr. Grosvenor in his organ recital. Mr. Olanoff's numbers on this occasion were the Handel Sonata and pieces by Gluck-Kreisler, Handel and Raff, which he played admirably.

Feature Stickles Songs

Songs by William Stickles are being featured by Cameron McLean, baritone, and Rafaelo Diaz, tenor of the Metropolitan Opera Company. Mr. McLean presented "My Dearie," which is dedicated to him, at his recent Aeolian Hall recital and had to repeat it. He is also using "Lass of Killean" and "Highland Joy." Mr. Diaz has been singing "Highland Joy" on his tour.

"POLISH WEDDING" GIVEN BY PAVLOWA

Final Novelty of Engagement Proves an Interesting Spectacle

On the evening of Wednesday, Nov. 9, Mme. Pavlova introduced the final novelty of her New York season, "The Polish Wedding," a one-act ballet with music arranged from Polish national songs by Krupinski and the choreography by Pianowski, who danced opposite the star. The scenery, by Drabnik of Warsaw, was in the manner of Bakst, and the costumes, highly colorful as well. The ballet itself had practically no plot beyond the fact that a peasant wedding was taking place. The dances, of the folk variety, were all of a boisterous character typical of that sort of occasion. As someone said, it was a succession of Polish revolutions. A barrel of wine added to the spirit of the festivities and created envy on the other side of the footlights. The novelty was followed by "The Fairy Doll," in which Mme. Pavlova had been seen previously, and by a program of divertissements.

The remainder of the week was given over to repetitions of works seen during the first week of the engagement, "The Polish Wedding" being repeated on Thursday evening, followed by "Amarilla" and divertissements by the entire company. The new "Dionysius" ballet with the dissolving scenery by Nicholas de Lipsky was also repeated during the week.

Many Engagements for Van der Veer and Miller

Nevada Van der Veer, contralto, and Reed Miller, tenor, now on their annual western tour, have been booked solidly for the present month. They sang at Kingsville, Tex., on Nov. 3; Laredo, Tex., Nov. 4; Altus, Okla., Nov. 7; Bartlesville, Okla., Nov. 8; Parsons, Kan., Nov. 9; Atchison, Kan., Nov. 10; and Topeka, Kan., Nov. 11. After returning to New York on Nov. 20 to sing in their respective churches, the artist-couple will give joint recitals in Bristol, Va., on Nov. 22, and at Hollins, Va., on Nov. 25. Mme. Van der Veer will sing *Delilah* in the St. Louis Pageant Choral Society's concert performance of "Samson and Delilah" on Nov. 29. This is a re-engagement from last year, when she assisted in the presentation of the oratorio, "Editha."

New England Conservatory Honors Unknown Hero

BOSTON, Nov. 12.—The New England Conservatory joined in the nation-wide tribute to the unknown soldier on Armistice Day by a special ceremony and concert in Jordan Hall. Louis A. Coolidge, of the Board of Trustees, made a brief address to an assembly of trustees, management, faculty and students and the Conservatory orchestra, under the direction of George W. Chadwick, played a program of suitable music. A large block of seats was occupied by men and women of the Conservatory, who were in the national service during the war.

Issue Musical Greeting Cards for Yuletide

A very novel and attractive series of Christmas leaflets, issued by the firm of Carl Fischer, will interest musicians and music-lovers who wish to salute their friends with a musical greeting. The leaflets are executed in colors on watered paper, and inside each one is a brief bit of Russian church music, arranged for mixed voices by Rutherford Kingsley. The pieces at hand are Ippolitoff-Ivanoff's "In a Manger," Archangelsky's "Glory to God," Rebikoff's "Christmas Bells," Tchesnokoff's "Adoration" and Pantchenko's "The Star."

"Secret of Suzanne" Presented at Lima

LIMA, OHIO, Nov. 12.—The Little Opera Company, in its first performance as a road organization, produced "The Secret of Suzanne" for the opening of the Women's Music Club series. The Etude has also begun its activities for the year, and meetings have been held at the homes of the president, Mrs. Kathryn Wyre Carnes, and the newest member, Violet Bradley. Teachers have all commenced work for the season, and several new studios have been opened.

UNION STRIFE ENDED

Election of New Officers and Agreements Restore Amity

At a meeting of the New York branch of the Musical Mutual Protective Union, held on Nov. 10, the following officers were elected: Anthony Mulieri, president; William Roche, vice-president; William A. Dooley, secretary; Isaac Rosenberg, treasurer; John H. Bernstein, manager of discount fund, and C. C. Hall, financial secretary.

The result of the election is said to have ended the rivalry between two factions during the last year of the organization's existence. The newly chartered "Associated Musicians of New York," affiliated with the Federation of Musicians, it is asserted, claims the greater part of the former local's membership, and is the more influential body in determining musicians' policies in New York. The agreements arrived at with the symphonies, and other musical bodies, early in the autumn have resulted in amicable relations. These agreements are binding for a year.

EVENTS IN WASHINGTON

Scotti Artists Give "Bohème"—Leginska and Kindler in Joint Recital

WASHINGTON, D. C., Nov. 6.—The single performance of "Bohème" by the Scotti Opera Company presented by Mrs. Wilson Greene, was an artistic triumph. The cast was well selected; Queena Mario, a favorite in the Capital City, achieved marked success as Mimi and Joseph Hislop shared in the honors as Rodolfo. Anna Roselle made a vivacious Musette, excellently supported by Thomas Chalmers as Marcello. Others in the cast were Evans, Martino, Ananian, Paltrinieri and Luigi Nieri. Guerreri conducted. The theater was filled to its utmost capacity.

The joint recital of Ethel Leginska, pianist, and Hans Kindler, cellist, brought novelties in the first performances in Washington of the Sonata for 'Cello and Piano, Op. 52, by Leo Ornstein, and the Leginska composition, "Gargoyles of Notre Dame" and "Scherzo, after Tagore." The concert was under the direction of T. Arthur Smith.

W. H.

Stokowski Conducts Prison Concert in Boston

PHILADELPHIA, Nov. 14.—At a unique concert, given by the Eastern State Penitentiary Band in the prison for the inmates, the band was under the baton of Leopold Stokowski, conductor of the Philadelphia Orchestra. Various standard numbers, not too classical, were played with a good deal of spirit. No outsiders, except Mr. Stokowski, the directors of the Philadelphia Orchestra, and the prison officials, were permitted to be present. The band was organized several years ago, and is said to include some good musicians. It has been trained for a couple of years by Hedda van den Beemt of the Philadelphia Orchestra.

NEW BRITAIN, CONN.—The New Britain Musical Club, at its first musical of the season to associate members and guests at the Camp School Auditorium, heard an interesting talk by Ruth Schade on "Women Composers." M. H. Fleitzer presided and the following active members took part in the musical program: Miss Harvey, Miss Johnson, Miss Clark, Miss Voter, Miss Staples, Miss Latham, Mrs. Tuttle, Miss Meyers, Mrs. Upson, Mrs. Andzulatis, Mrs. Horton, Mr. Stearns, Mr. Hart, Mr. Luryea, Mr. Fleitzer, Mr. Sjolander, Mr. Latham, and Mr. Stuhlman. The program included compositions of Teresa Carreño, Florence Aylward, Mabel W. Daniels, Harriet Ware, Chaminade, Frances Allerton and Liza Lehmann. Rose Bryant, contralto, and Mr. Dickerman, organist, New York, gave a concert at the South Congregational Church for the benefit of the local Y. W. C. A. Herbert W. Anderson, violinist, has opened a studio on Main St. Mr. Anderson, who is one of the first violin division in the Hartford Philharmonic Orchestra and the New Haven Symphony Orchestra, is a member of the Mendelssohn Trio, with Henry G. Schaufler, cellist, and Theron Wolcott Hart, pianist. Under the management of the Kellogg Musical Bureau of Hartford they have booked several appearances in Connecticut.

Composers' Descendants May Acquire Fortunes Through New French Law

If a bill now before the French Parliament, recognizing artistic rights in the succession to estates, becomes law, large fortunes may accrue to the relatives of Wagner, Chopin, Liszt and other composers. A dispatch from Paris, published in the New York *Herald*, states that forty deputies have given approval to the measure. It is proposed not only to give authors the right to claim one per cent of all sales of their works between 50 and 10,000 francs, but to extend these rights to their widows, children and grandchildren on the theory that much of the world's greatest music and art are unappreciated in their own day and are sold at ridiculous prices to bargaining merchants who derive profits which should be shared by the artist's heirs.

Charles Hackett Visits Springfield, Ill.

SPRINGFIELD, ILL., Nov. 12.—Charles Hackett delighted a large audience at the first artists' recital of the season, under the direction of the Amateur Musical Club. Perhaps the most beautiful number of his program was "Crépuscule," by Massenet. Lester Hodges played piano solos. The club will present Josef Lhevinne, pianist, on Dec. 1.

E. S. O.

Enrolment at Cleveland Institute Three-fold That of Last Year

CLEVELAND, OHIO, Nov. 14.—The enrolment this year at the Cleveland Institute of Music is triple that of last season, and though the faculty was already four times as large as that of last year, it has been necessary to increase it still further. The institute has taken over the directorship of music at University School, and Director Ernest Bloch has also established classes in music and Dalcroze eurythmics at Hathaway Brown School and Shaker Heights. Another new departure is comprised in the series of addresses and miniature concerts given by Mr. Bloch and faculty members before employees of business houses in Cleveland.

Lanham Sings for Washington Arts Club

WASHINGTON, D. C., Nov. 12.—With Louise Amis at the piano, McCall Lanham, baritone, gave a recital at the Arts Club on Nov. 2 with notable success. His program included representative examples of various styles. Opening with arias by Carrissimi, Secchi and Mozart, it progressed through French songs to a full group of modern American numbers by Aylward, Salter, Reddick and Russell, as well as the singer's own "After Parting," which is still in MS.

Lynchburg Hears Marintelli in Recital

LYNCHBURG, VA., Nov. 12.—An unusually large audience greeted Marintelli at his recital here on Nov. 5, assisted by Kitty Beale, soprano. A program consisting of operatic arias and art songs was presented. Salvatore Fucito as accompanist, was much appreciated. The concert, under the management of Emma Adams, was given in Lynchburg's largest hall, the Auditorium. G. M.

YORK, PA.—A proposal to join the National Federation of Music Clubs has been favorably discussed by the board of the Matinée Musicale Club, and is to be voted upon by the club. "The Development of the Sonata" was considered at the fortnightly session of the club, Grace Zeigler being in charge. Allen Bond, artist-guest, played 'cello solos, a Sonata by Dvorak and "La Fileuse," by Joachim Raff. The program also included a Haydn Sonata played by Mrs. Herbert Rehmeyer; Beethoven Sonatas by Carrie Augenbaugh and Ruth Diehl, and a Brahms Sonata by Mrs. George Ruby. The double male quartet which last season was composed of members of St. Paul's Lutheran Church, has been reorganized upon a new basis, and now comprises the following members: First tenors, Cletus Baum and J. William Saylor; second tenors, Percy W. Small and Russell Baum; first basses, J. Ivan Spangler and Walter Zeigler; second basses, John H. Eyster and Edgar Ottmeyer. A name for the organization has not yet been decided upon, but sacred and secular programs have been arranged with the assistance of Urban H. Hershey, and a number of city and out-of-town engagements have been secured.

Bach's "St. Matthew Passion" was recently given for the first time in Spain, in Barcelona; while Wagner's "Parsifal" had its first Portuguese performance in Lisbon.

MARINUZZI DIRECTS OPERA IN ARGENTINA

Season in Buenos Aires Coliseo Successful—Artists from Abroad Heard

BUENOS AIRES, Sept. 24.—Under the direction of Gino Marinuzzi, the opera company at the Coliseo had great success this season. Among the prominent artists were Rosa Raisa, Gabriella Besanzoni, Sara Cesar, Rimini and Gigli. Perhaps the novelty of the season was the appearance of Tamaki Miura, the Japanese soprano, who sang in "Madama Butterfly" and who drew a capacity audience at each of her appearances.

Unusual ovations were given to the Wendling Quartet on its appearances

here at the Cervantes, a new and very attractive theater. The quartet is composed of Carl Wendling, violin; Hans Michaelis, second violin; Philip Meier, viola, and Alfred Saar, cellist. Works by Haydn, Beethoven, Debussy and Brahms were given and enjoyed, the Brahms winning especial applause and having to be repeated.

Paquita Madriguera, the young Spanish pianist, has given a series of recitals here and in the provinces with great success. She is now leaving the Argentine for the United States, where she is engaged for a long tour.

Claudio Arran, a young Chilean pianist, who has already won European successes, has shown marked promise in recitals here. In technique, delicacy and tone he revealed a maturity astonishing for his age.

TAGRINE

BURKE SINGS IN BUFFALO

Baritone Opens Chromatic Club Series—Other Local Events

BUFFALO, Nov. 14.—Edmund Burke, baritone, opened the series of the Chromatic Club, before a large audience at Twentieth Century Hall on Nov. 5. Mr. Burke was cordially received in a program chosen with discrimination.

Lucile Johnson, harpist, Mme. Blaauw, pianist, and Charles Schilsky, violinist, all of this city, gave a joint recital in the same hall on Nov. 3. All three received much applause for well-interpreted numbers.

The Schilsky String Quartet made a successful début at the home of Chauncey Hamlin on Nov. 5. The members of the quartet are Mr. Schilsky, first violin; William Sommer, second violin; Meyer Balsom, viola, and Andries Cornelissen, cello. The quartet, which was organized a few weeks ago, already plays with precision and balance. It gave works by Schubert and Haydn. A series of programs are to be presented this season.

R. L. T.

CHARLESTON, S. C.—The Musical Art Club at its first monthly meeting of the season presented an interesting program. Ella Hyams, business manager of the club, and Joseph McClean were heard in two-piano works of Bach and Mendelssohn. Lucy Pringle gave vocal numbers. Marie Baker, concertmaster of the Charleston Symphony, played a charming number by Tor Aulin. Charles Todd, one of the younger pianists of the city, appeared in a group by Palmgren. The surprise of the afternoon was the singing of Hulda Jahnz, who has a soprano voice of unusually fine quality. The Music Study Circle will henceforth be known as the Crescendo Club. It comprises forty members, and is in future to meet twice a month. At the last meeting Anna Margaret Behrman, pianist; Barnwell Myers, baritone; Maud Sisson, violinist, and Maud Winthrop Gibson, cellist, contributed the program, and Virginia Tupper, founder of the club, was accompanist.

ALBANY, N. Y.—Agnes Bartholomew of Glasgow, Scotland, gave a recital of Scottish songs, Nov. 2, at a joint meeting of the Albany Scottish societies in Chancellor's Hall in commemoration of the anniversary of the birth of Sir Walter Scott. John Palmer of New York, formerly of Albany, gave a recital of monologues at the piano in Chancellor's Hall, under the direction of the music department of St. Agnes School. The music section of the Albany Women's Club devoted an afternoon to the study of Beethoven and Chopin. Papers on the lives of the composers were read by Marguerite Heisler, chairman of the section. Works of the composers were given by Mrs. Jean Newell Barrett, Mrs. Olive Fitzjohn, Mrs. Edith Rose Baker and Miss Heisler. The Students' Music Study Club presented a program at the Kerner music studios, when Madeline Tietjen read a paper on the lives of the composers, and the soloists were Alice Plantz, Elizabeth Rosenfeldt, Ruth Lemmle and Frederick W. Kalohn, pianists, and Helen Seifert and Gertrude Havens, sopranos. Harry Kuehn was accompanist.

BOWLING GREEN, OHIO, Nov. 12.—The second attraction of the College Lecture Course in the College Auditorium was a recital by Olive Kline, who sang "Je Suis Titania," from "Mignon," and modern and folk songs, and had to give several encores.

"The Mikado's" Record Slab Broken at London Savoy

THE Mikado," Gilbert and Sullivan's operetta, no longer holds the record for length of run at the Savoy Theater, London. Its 672 performances have been exceeded by the comedy, "Paddy the Next Best Thing," now at that theater; and according to a cable published in the New York *Herald*, the fact was celebrated in unique fashion when Ethel Oliver, who appears in "Paddy," shattered with a hammer a slab which had occupied a place on the wall of the theater since Jan. 19, 1887. This slab commemorated "The Mikado's" run, and on the back of it was inscribed "Not to be destroyed until the record of 672 performances is broken." Last week the new record was surpassed, and the slab was accordingly broken.

ELMIRA, N. Y.—A special musical service at the First Methodist Church, under the leadership of Arthur L. Manchester, director of the choir, included several numbers by Mrs. Peter O. Sutphen, soprano; Erma O. Stephens, contralto, and Mrs. M. Arthur Baker, organist. Violin parts in several ensemble numbers were played by Miss Crandall and Miss Ackley.

The Columbia Graphophone Company has just issued a successful record of James Francis Cooke's "Ol' Car'olina," sung by Oscar Seagle.

Leon Rothier, bass of the Metropolitan Opera Company, opened the patriotic pageant staged by New York citizens of French extraction, in the "America's Making" exhibition, by singing the "Marseillaise."

November 19, 1921

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**Lucchese a "Find"
of Mme. Colombati,
Her Voice Teacher**



Virginia Colombati, Vocal Teacher

The recent New York season of the San Carlo Opera Company brought notable recognition to Josephine Lucchese, coloratura soprano, and through her to her teacher, Virginia Colombati. Mme. Colombati is an operatic notability, who is better known in Europe than in the United States, and who has devoted herself for several years now to vocal teaching. Miss Lucchese was discovered by Mme. Colombati in San Antonio, Tex., and studied with her there for five years. When Mme. Colombati came to New York, Miss Lucchese came with her and worked with her steadily until last July.

Mme. Colombati was born in Pesaro, Italy, a town noted in musical annals as the birthplace of Rossini. There she was trained in the Italian bel canto traditions by her father, a tenor, who was a favorite with Wagner, Verdi and Meyerbeer. She made her débüt at the Costanzi, in Rome, in the leading rôle of "Sonnambula" when she was seventeen. She was later heard at opera houses in other countries of Europe and sang at the Metropolitan Opera House under the Grau management. She has toured the United States with Alice Nielsen. It was after her retirement from the stage that she went to San Antonio to live.

MUSIC AT ARLINGTON RITES

Metropolitan Artists in Washington for "Unknown Soldier" Burial

WASHINGTON, D. C., Nov. 11.—The impressive music at the Armistice Day burial ceremonies of the unknown soldier in Arlington National Cemetery, audible to thousands of people in all parts of the country through gigantic amplifiers with radio connections, was sung by a quartet from the Metropolitan Opera Company and a chorus of fifty voices selected from the choirs of local churches.

The quartet, Rosa Ponselle, Jeanne Gordon, Morgan Kingston and William Gustafson, sang "The Supreme Sacrifice" and "Nearer, My God to Thee." In the course of the singing, thousands of persons in the amphitheater joined gradually until there was a single tremendous wave of sound. Miss Ponselle also sang "I Know That My Redeemer Liveth."

The chorus, led by Adolf Torovsky, met the funeral cortège at the gates of the cemetery and joined in the solemn music of the occasion.

The amplifier was tested earlier by the Lotus Quartet, composed of Ruby Potter, Marion McCoy, William Braithwaite and Edwin Collow, who sang "America" and were clearly heard by an audience in San Francisco. W. H.

Grave of Librettist of "Così Fan Tutte," in New York, Is Unknown

Interest in the fate and fortunes of Lorenzo da Ponte, Mozart's librettist, who lived for some time in New York, died here, and was buried in this city, is revived by the announcement of the production during the present Metropolitan season of "Così Fan Tutte," one of the operas for which he furnished the texts. Allen Wilson Porterfield, writing in the New York *Evening Post*, states that Da Ponte's grave was in the Roman Catholic

Cemetery in Eleventh Street, but three years before the land was sold in 1912, the bodies interred there, about 5000 in all, were removed to Calvary Cemetery in Queen's County, and all hope of locating the grave of Da Ponte was thus lost, though the Mozart Society of Salzburg offered an attractive reward for a successful search. One end of the original cemetery, he states, is now occupied by an immense garage; on the other end stands the Church of St. Mary, and the intervening space is used as a playground. Da Ponte, who adapted the comedy of Beaumarchais for the score of "Le Nozze di Figaro," and wrote also the libretto for "Don Giovanni," came to New York in 1805, and Mr. Porterfield recalls that he entered into various business ventures in America, and was finally professor of Italian at Columbia University.

KOCHANSKI MAKES FIRST APPEARANCE IN TORONTO

Heard in Joint Program with Lenora Sparkes—Month of Recitals Includes Club Event

TORONTO, CAN., Nov. 13.—Paul Kochanski, Polish violinist, made his first appearance in Toronto on Oct. 31, under the local management of I. E. Suckling. A varied program was presented, in conjunction with Lenora Sparkes, soprano, who has appeared in Toronto before and who well maintained the favorable impression previously made. The accompanist for Mr. Kochanski was Gregory Ashman, and for Miss Sparkes, Louise Lindner.

An interesting joint recital was presented at the concert hall of the Toronto Conservatory of Music on Nov. 2 by Ferdinand Fillion, violinist, and Mme. Fillion, soprano. The program included the Prelude and Fugue of Bach and the "Symphonie Espagnole" by Lalo. The principal numbers presented by Mme. Fillion were Handel's "Oh, Had I Jubal's Lyre" and "Ah, Fors' è Lui," from "Traviata."

The recital given by Frederick Manning, baritone, at the Conservatory of Music on Nov. 3 brought forth a delightful program. Handel's "Hear Me, Ye Winds and Waters" and Verdi's "Eri Tu" were especially well delivered. Mr. Manning was assisted by Leo Smith, cellist. Elma Ferguson proved a capable accompanist.

Evelyn MacNevin, Canadian contralto, made her local débüt at the Masonic Hall recently in a successful recital under the patronage of Lady Eaton. The program included works of Handel, Scarlatti and Marcello, four songs by d'Indy, Debussy, Hahn and Staub, and an English group. Miss MacNevin is a native of Chatham, Ont. Her accompanist at her local recital was Roland Todd.

At the first musicale of the season by the Women's Art Association, the program was provided by Mme. Lugrin-Fahey, who sang a number of pleasing songs, and Kathleen Reid, who played several violin solos. At the recent meeting of the Baptist Ministerial Association, W. F. Pickard, organist at Walmer Road Baptist Church, spoke on the subject of church music and the co-operation required between pastor and organist to make music a successful part of the service. W. J. B.

HEAR STOKOWSKI'S FORCES

Philadelphia Orchestra in Concert at Washington—Other Events

WASHINGTON, D. C., Nov. 12.—Under the baton of Leopold Stokowski, the Philadelphia Orchestra began its series of concerts under the management of T. Arthur Smith. Efrem Zimbalist was the soloist in a brilliant interpretation of the Brahms Concerto in D, and the orchestral program also included works by Berlioz and Wagner and a Satie number, orchestrated by Debussy.

Princess Tsianina in costume gave a joint recital with Charles Wakefield Cadman, in which Indian music, including excerpts from "Shanewis" was given. A reception in honor of the artists was given by the Choir of Mount Vernon M. E. Church.

Under the auspices of the Fine Arts Society, Mrs. Edward MacDowell, widow of the American composer, was heard in a recital of her husband's works. W. H.

MONTREAL, CAN.—McGill Conservatory of Music was robbed of valuable musical possessions last week, the chief loss being a 1775 Giardini violin, belonging to Saul Brant, Montreal violinist.

Decentralization by the Subway Circuit

By S. L. DEBALTA

A WAVE of inopportune pessimism has rolled up to the shores of Music-land. Neurasthenic prophets and dyspeptic prognosticators have been whispering sinister auguries about the coming season in the hypersensitive ears of our impresarii.

It seems that some people do still believe that music is an article "de luxe" which can be affected by the acrobatic fluctuations of the stock market. Those who have taken the trouble to study the psychology of the crowds in the upper galleries of our concert halls have long ceased to worry about the good or bad effects of the times upon the irresistible momentum of musical progress. To a great many music has become a vital necessity to such an extent that the price of a good meal often goes to pay for admission to a symphony.

The splendid response that the open air concerts of last summer brought from the masses can be taken as a confirmation of the increasing love of the people for good music. This particularly favorable disposition of the general public offers a wealth of possibilities to the manager whose financial ambitions are coupled with a true solicitude for the future of the art.

The geographical limits of the concert field in New York are quite arbitrarily enclosed between Thirty-fourth Street and Fifty-seventh Street, from the Manhattan Opera House to Carnegie Hall. Drama and vaudeville have long ago broken these narrow boundaries and have migrated to different parts of the city; in the professional jargon they call it "playing the subway circuit." The rents being lower than in the heart of the Metropolis they can give the same quality of entertainment at a reduced price, and both managers and public are greatly benefited.

Why cannot the same be done with music? Why cannot the overflow of virtuosi and the lack of patronage which many recitals given in Carnegie Hall and

Aeolian Halls suffer, be remedied by decentralization?

The lower East Side alone, with its congested heterogeneous population of Jews and Italians, offers a vast and profitable field for an enterprising impresario. The very reason that it has not been done until now is precisely a good reason why it should be done!

There is no shortage in auditoriums; many a theater downtown remains idle weekdays and there are enough good halls besides. In spite of the popular prices of admission these concerts will certainly bring larger receipts at the box-office than many a "papered" recital in Carnegie Hall.

Considering the material advantages which will be derived by the managers and the artistic benefits to the community, this decentralization movement should by all means be encouraged. New York has become the proving-ground for artists who aspire to "do" the country. A few clippings from the metropolitan press are the indispensable viaticals before embarking for Oskosh. No wonder then that emulators of Kreisler, Casals and Bauer flock by the dozen to this over-crowded market and the managers throw up their hands in despair. By popularizing the concerts, by bringing the music to the people instead of trying to bring the people to the music, this embarrassing situation for both managers and artists will be greatly relieved.

Without indulging in excessive pessimism, as the tendency of the hour seems to be, we must, nevertheless, acknowledge that the coming season brings some serious problems in its fold. The merger of the Philharmonic Orchestra and the National Symphony for instance, creates a grave situation for a number of good instrumentalists. Where is the generous Maecenas who will finance a new symphonic organization? The favor the masses have shown to the concerts at the Stadium and at Starlight Park in the Bronx should rather give encouragement to some wealthy patron of art.

These suggestions of decentralization are offered for what they are worth. Our only regret is that we are unable to back our conviction with financial persuasion.

TOPEKA HEARS ARTISTS

Frances Alda and Mabel Garrison Warmly Welcomed in Recitals

TOPEKA, KAN., Nov. 12.—Frances Alda, in her first appearance in Topeka as the second attraction in the Henry Dotterweich concert series, was cordially welcomed. Her voice delighted her hearers by its sweet and fresh quality. The accompanist was Theodore Flint.

The City Auditorium was thronged by visiting members of the Kansas State Teachers' Association here for the concert given by Mabel Garrison, who was warmly greeted. Miss Garrison was brought to Topeka for the association convention under the management of Henry Dotterweich.

Margaret Matzenauer Initiates Concert Course in Allentown

ALLENTEW, PA., Nov. 12.—Margaret Matzenauer made her first appearance here on Nov. 3 at the Lyric Theater, in the first of the Elloda Kemmerer concerts, and created one of the best impressions ever made by a visiting artist. Among her songs were Schubert's "Erl King," the Seguidilla from "Carmen," "Care Selve" of Handel, and "Mandoline" and "Les Cloches" of Debussy. For her encores Mme. Matzenauer gave "Clavelitos" of Valverde and "By the Waters of Minnetonka." Georges Vause acted as accompanist and played piano solos. S. G. M.

If we are to believe Romain Rolland, most musical discussions, Rameauists against Gluckists, Debussyists against Wagnerites, hark back to the great question of aristocratic versus popular art.

CONCERTS IN TRENTON

Erika Morini and Salvi with Teachers' Choir—McCormack's Recital

TRENTON, N. J., Nov. 14.—Erika Morini, violinist, and Alberto Salvi, harpist, appeared at Crescent Temple on Oct. 28, at the first concert of the season, with the Trenton Teachers' Chorus, of which Catherine M. Zisgen is conductor. About 1000 persons were present. Miss Morini and Mr. Salvi were in great favor, and had to respond to many encores. The Teachers' Chorus was at its best in Schubert's "Omnipotence" and Nevin's "Narcissus." Joan Messerschmitt was an able accompanist. Much credit is due Miss Zisgen, for her efforts on behalf of music in Trenton.

John McCormack gave a recital on Nov. 2 at the Arena, under the management of Katherine Wilson-Greene, of Washington. Mr. McCormack, who was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist, sang with his accustomed charm. There were few vacant seats in the hall. H. T. M.

The choir of Christ Church, New York, gave a special service on Nov. 6, assisted by Marian Parsons, contralto; G. O. Hornberger, cellist, and Ben Caso, harpist. Ensemble numbers of a high order were given, among the most effective being a Trio for Cello, Harp and Organ, by James W. Bleeker, choirmaster of the church and a well-known cellist.

Arthur Middleton, baritone, sang in the States of Oklahoma and Nebraska during the first two weeks of November and came East to appear at Monongahela City, Pa., on Nov. 15. After singing at Hartford, Conn., he will go West again for engagements in Kansas and Arkansas.

Kind Words for the Fall Issue

Harvey B. Gaul in the Pittsburgh "Post"

THE handsome autumn edition of MUSICAL AMERICA is at hand, and if you haven't seen it, you'd do well to get a copy. Not only is it a barometer of business, but it represents the hopes and aspirations of all the allied branches in music. In the 250 pages we behold the pageantry of concertizing, the artists' trail, from Portland, Me., to Portland, Ore.

The volume does one thing, it lays by the heels, *das Marchen*, that the country is in a bad way that there is no money for opera and concerts. It is amazing, the activities recorded in this book. Every city is catalogued, every organization tabulated, the attractions are booked, the box office is open, and in your mind's eye you can see the gentlemanly ushers showing the right people to the wrong seats. That is the printed panorama, the broadcast that MUSICAL AMERICA is sending out, and it is accurate and complete.

There are articles on "How the Cities Are Fostering Opera," "Secrets of Financing American Orchestras," "Illustrious Composers Coming," "Analyzing the High Cost of Music Making," "Abolish Free Tickets," as well as humorous notes and Mephisto's musettes. These articles alone are worth buying, to say nothing of 5,646,743 and six and seventh-eighths photogravure cuts of lovely ladies and gorgeous gentlemen all Luxed and Edouard Pinaud, and looking ten years younger than they do in the flesh, ready to stagger us with their digital dexterity and vocal blandishments.

THE annual fall opus of MUSICAL AMERICA is getting to be a National event in music. Not only can we tell in reading it, whether the season is going to be warm or cold, or even a frost, but we can tell who's who in music, and not go wasting hyperbole on the first three singers who come along, when there is Strauss, d'Indy and others yet to take the Duquesne express. The typography and lay-out of the magazine are excellent, and there is meat enough in it for a full week's reading.

Ambrose L. McLaughlin in the "Evening Tribune," Lawrence, Mass.

WITH an intermingling of pleasure and disappointment we perused the Fall Issue of MUSICAL AMERICA, probably the most comprehensive summary of the country's musical resources and fore-

cast of the coming season's events. The pleasure we derived was in the realization that the country is fast becoming a very fertile field for meritorious musical events and in the fact that a large number of cities and towns will have the opportunity to hear many eminent artists as individual soloists and others as assisting artists with orchestras and choral societies. The disappointment was occasioned by the all too bitter knowledge that our own community was fast drifting off the musical map—provided it ever was on it. But it is no matter of treason to say that local conditions to-day are far inferior to what they were a generation ago, or even a decade ago. What existed in the past generation we have only the old-timers' word as vouchers, but what conditions were from about 1900 to the present is quite fresh in our memory. For many years before and during the early part of that time the Chadwick Club took an active part in the musical life of the city and sponsored yearly concert courses of a high order. But gradually a certain public diffidence began to show itself and after defraying several financial losses from the club's none too flowering finances it was deemed advisable to drop its concert promoting. After a hiatus of a few years others took up the work with a fleeting kind of success and they also passed out. What the future will bring remains to be seen.

George Hoyt Smith in the "Florida Times-Union," Jacksonville, Fla.

THE fall number of MUSICAL AMERICA, published in New York, has just been sent out to subscribers and newspapers, and is one of the largest and most attractively arranged magazines of the kind ever coming into the *Times-Union* office. MUSICAL AMERICA, published by John C. Freund, is one of the standards of its particular field, and it splendidly upholds the reputation acquired. The special fall edition is full octavo size, and its 250 pages are well filled with information of the music world, America being particularly well covered in information and detail. News of musical progress in the majority of cities of the United States is found, well illustrated with pictures of musicians and those especially concerned. The magazine is beautifully, wonderfully illustrated, and is well worth preserving.

Francis Macmillen, who recently made his return to the concert stage after an absence of five years, will give a second violin recital at Town Hall on Friday evening, Nov. 25.

Solving the Problem of Chamber Music

Programs of London String Quartet Lead to Reflections on Psychology of Audiences—A British Critic States His Views

By D. C. PARKER

LONDON, Oct. 22.—I have just been enjoying a week of chamber music, provided by the London String Quartet—one crowded week of glorious musical life. The quartet in question, I need hardly say, is one of the finest of its kind. Each member knows his place. There was a striking finish in all the performances to which I listened, and one saw that this combination gave thoroughly artistic interpretations of the music selected. There was feeling, imagination, and sympathy in every rendering. The repertory included Haydn, Mozart, Beethoven, Kreisler (quarte in A Minor), Brahms, J. B. McEwen, Schumann, Dvorak, Dohnanyi, Schubert, Debussy, Waldo Warner and Frank Bridge.

Last week I thought I had partly solved the problem of chamber music. After opera with its trappings, and orchestral pieces, with their variety of color, many people find the four string instruments rather tame. This, I suppose, to some extent, accounts for the apathetic attitude toward chamber music often found. The appeal is purely musical. If you are not interested in music, or are interested only superficially, you will be bored. Now, to hear this sort of music

night after night for a week must open the eyes (or rather, the ears) of many a hearer. The man who finds on Monday this his attention wanders, may easily find himself enthralled on Friday. He has had time to get acclimated to the atmosphere.

There may be much, or little, in this; but I think it is incontestable that many people who enjoy opera, song recitals and orchestral concerts feel slightly uncomfortable when two violins, viola and 'cello claim their notice. Perhaps we should say, then, that the experimenter ought not to feel discouraged if his first experiment be not successful. One concert devoted to quartet music is not likely to make converts. It is the frequency with which such music is heard, and the gradually increasing familiarity with the medium that will, in the main, bring light and enjoyment. If, however, someone protests that the man who is frightened away at the first concert is not likely to return, one can hope only that there exist many ready to give this kind of music a more prolonged trial. In any case, where tickets for such concerts are issued in a series, the very possession of them for the second or third event may tempt the waverer to his seat once more.

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STRAUSS LAUDED IN BALTIMORE RECITAL

Elisabeth Schumann Assists Composer—Philadelphia Orchestra's Visit

BALTIMORE, Nov. 12.—The appearance of Dr. Richard Strauss as pianist, accompanying Elisabeth Schumann, soprano, in a program of seventeen lieder, marked an evening of distinction at the Lyric, Nov. 10. It was through the energy of the Wm. A. Albaugh Concert Bureau that the distinguished German composer was heard in a local recital. Such a delivery of the songs as that given by Mme. Schumann, with her exquisite vocal skill, purity of tone and clear enunciation constituted a worthy artistic co-operation with the composer. Dr. Strauss at the piano and the singer, blending her individuality into his interpretation, worked in complete harmony. Many songs had to be repeated, and at the end the favorite "Standchen" as an extra sent this audience away with one of the happiest musical recollections of years.

Another important event for Baltimore music-lovers this week was the first concert of the current season by the Philadelphia Orchestra conducted by Leopold Stokowski, and with Kathleen Parlow, violinist, as soloist. This concert was

given on Nov. 9 at the Lyric. Although the experiment in the reseating of the orchestra may secure advantages for the string tone, a uniform violin tone from the first and second group, and a blending of the cellos and horns, there seemed on this occasion a loss of woodwind brilliance due to the change of position of this group. Moreover, the new position of the brasses seemed ill-suited for the acoustics of the local auditorium, and tonal overbalance was discerned in the excerpts from "The Damnation of Faust" and "Walküre." In the Debussy transcriptions of the Satie music from the "Gymnopédies" series the audience found much to appreciate. Kathleen Parlow was the soloist in the Brahms violin concerto, and played with unusual vigor and skill.

Pasquale Tallarico, pianist, and member of the faculty at the Peabody Conservatory, was heard in the third Peabody recital of the series on the afternoon of Nov. 11. As a young American pianist whose equipment is the outcome of American training, Mr. Tallarico deserves every recognition, and in his work there is individual charm and temperament. Among the features of his program were Mrs. Beach's Prelude and Fugue in A Minor, a Rhapsody by Erno Dohnanyi, and novelties by Novak and Glazounoff.

The guarantee required to secure the visit of the Chicago Opera Association to Baltimore, probably on March 6, 7 and 8, at the Lyric, is within \$3,000 of the amount required, \$40,000. It is expected that the remaining sum will be quickly subscribed, and as an incentive to that end, Mayor Broening has given \$1,000.

F. C. B.

will hear any other orchestras this season as the Orchestral Association has thus far been unable to engage others.

The MacDowell Club now in its second year presented Leopold Godowsky in recital before an audience of 1600 at the Christ Presbyterian Church on Nov. 4. Godowsky did more to break the habitual reserve of a Madison audience than any artist appearing here recently.

C. W. D.

FORM NEW MANAGEMENT

Horner-Witte-Shouse Combination Plans Series for Kansas City

KANSAS CITY, Mo., Nov. 12.—A new managerial combination has been formed by Louis Shouse, who has been presenting musical attractions at Convention Hall for twenty-odd years, and the Horner-Witte management. The Horner-Witte firm has been organized for the purpose of furthering local music life. It expects to bring several attractions here each season of the caliber of Strauss, Claire Dux, Rachmaninoff, Kreisler and Pavlova, who are to be presented this season at Convention Hall.

NEW HALL IN CHARLESTON

Kearse Theater to Provide Auditorium for City Events—Plans of Symphony

CHARLESTON, W. Va., Nov. 12.—Plans have been announced for the new Kearse Theater. Inasmuch as this city has had no suitable auditorium for its concerts, musicians expect that the projected building will assist materially in developing the city's music. The theater will afford adequate accommodation for a large orchestra, and a fine organ will be installed.

The Charleston Symphony, conducted by W. S. Mason, has announced that it will give six concerts this season at the Rialto Theater. Rehearsals are now well under way.

G. H. C.

GIVES FIRST MUSICALE

Beethoven Society Opens Season with Program at Hotel Plaza

The season's first musicale of the Beethoven Society was given at the Hotel Plaza on Saturday afternoon, Nov. 12, when the program was presented by Helen Stover, soprano, and Fernando Guarneri, baritone. Mme. Aida Tannini-Tagliavia, president of the society, made the address of greeting, and introduced Howard Barlow, the society's newly appointed conductor. Brief addresses were made by several of the honor guests of the afternoon.

Both soloists were heartily applauded, Miss Stover singing the aria of *Lia* from Debussy's "L'Enfant Prodigue" and a group of songs, all by Americans. These included Mr. Barlow's "Hush of the World," Horace Johnson's "The Three Cherry Trees," Winter Watts' "Wings of Night," A. Walter Kramer's "Invocation" and Rudolph Ganz's "The Sea Hath Its Pearls." The Barlow, Johnson and Kramer songs were sung for the first time. As an encore Miss Stover sang another Barlow song, "Your Eyes." Mr. Guarneri offered the "Brindisi" from Thomas' "Hamlet" and songs by Sibella, Tosti, De Curtis and Leoni, and an extra, in which he accompanied himself at the piano. Walter Golde was the accompanist for Miss Stover; Harold Osborn-Smith for Mr. Guarneri.

BACH CHOIR SINGS TO PHILADELPHIANS

Choristers in Concert with Stokowski's Men—London Quartet Heard

PHILADELPHIA, Nov. 12.—An audience limited only by the size of the Academy of Music was present at the first concert ever given in this city by the celebrated Bach Choir from Bethlehem. Many Philadelphians have travelled to that city during the last score of years to hear the works of Bach sung authoritatively and fervently as conducted by Dr. Fred Wolle. But this was the first time that they had a chance to hear this notable choir without making a long trip.

The occasion was memorable. Dr. Wolle was the conductor, and the choir sang with all its address and impressiveness excerpts from the B Minor Mass, as well as some chorales. The Philadelphia orchestra took part in the program, playing the Second Brandenburg Concerto and the C Major Suite.

The soloists were Nicholas Douty, tenor, who has been a soloist at every Bach festival since the beginning, in 1900, and Mildred Faas, soprano, who has sung with the Choir almost yearly for several seasons. They both sang with excellent effect, observing the admirable devotional atmosphere which marked the work of the Choir. The noted Trombone Choir of the Moravian Church played impressive chorales outside the Academy before the concert. The audience entered heartily into the inspiring and devotional spirit of the occasion.

The first concert of the sixth season of the Chamber Music Association introduced to Philadelphians the London Quartet, on Sunday afternoon, Nov. 6, at the Bellevue Stratford. The members were present in force, filling the spacious ballroom, and again proving that there is a field for high-class music in Philadelphia on Sundays, despite the old blue laws.

The Londoners played with as finely adjusted an ensemble as any chamber music organization heard in Philadelphia since the disintegration of the Kneisel Quartet. They also observed the best tradition of the classics in their interpretation of the Mozart D Minor Quintet. There was exquisite quality in the more modern Debussy G Minor Quartet. A Folk Song Fantasy by H. Waldo Warner, viola player of the organization, proved rich in popular appeal.

The Rich-Kindler-Hammann Trio gave a delightful concert in Witherspoon Hall. The organization, consisting of Thaddeus Rich, concertmaster of the Philadelphia Orchestra; Hans Kindler, former principal 'cellist and now an independent concert artist, and Ellis Clark Hammann, pianist, was heard in Rachmaninoff's Trio Elégiaque, Beethoven's C Minor Trio, and the Trio Concerto by Rameau.

The Gallo forces will open their three weeks' season here at the end of the month and the Metropolitan Company from New York will begin its weekly visits.

The Snellenburg Choral Society and band have been giving a series of concerts this month conducted by Dr. Henry Gordon Thuder. The soloists include Marie Stone Langston, Royal P. MacLellan, George Detweiler and Elsa Lyons Cook.

W. R. M.

LIMA, OHIO.—The members of the choir of Christ Episcopal Church, with Mrs. Forster Robinson as conductor, were entertained at dinner by the rector and vestrymen at Lima Club on Nov. 3.

The feature of the entertainment which followed was "Celebrities and Characters in Music," a burlesque wherein famous artists of the present day were impersonated. Those who took part were Mary Katherine Roby, S. M. Baker, William Henneke, Mrs. Harry L. Gaynor, Josephine Sherwood Mehaffey, Kent Ebersole, Mrs. Clem Thompson, Dr. Foster Robinson, and Ernest Baird. The program was concluded with a dainty picture in which Mrs. Robinson was the central figure, gowned as *Aunt Cynthia* in a costume handed down from her great grandmother of 125 years ago. She sang "Love's Old Sweet Song," in which choir and the instrumentalists joined.

MADISON HAILS YSAYE

Cincinnati Symphony Pays First Visit to City—Godowsky Heard

MADISON, WIS., Nov. 12.—The Cincinnati Symphony under Eugen Ysaye, gave a program at the University Armory in which every available seat was occupied. It was the first time the Cincinnati forces played here and they received an ovation. The symphony was Schumann's third. Ysaye's "Exile" for string orchestra, and Emil Heermann's solo in the Prelude to "The Deluge" of Saint-Saëns, were features of the program. It is doubtful whether Madison

has been identified in the last ten years at the Metropolitan including *Radames* in "Aida" and *Don José* in "Carmen."

Mr. Martinelli had what was probably the most exciting experience of his career last summer in South America. He sailed down the west coast to Chile meaning to take the Trans-Andean Railway to Buenos Aires. Early snows blocked the railroad passing, and in response to frantic cables from the impresario Mr. Martinelli organized a mule back caravan which, after tremendous hardship and suffering from cold and exposure, succeeded in crossing the narrow defiles and swollen streams. Mr. Martinelli was accompanied in this hazardous exploit by his accompanist, Emilio Roxas; Carolina Lazzari and Adamo Didur.

Martinelli Completes Concert Tour and Returns to Metropolitan Opera

(Portrait on Front Page.)

FRESH from operatic successes at the Colon Theater, Buenos Aires, Giovanni Martinelli left New York almost immediately after his return in early October for a concert tour which took him to Lexington, Ky.; Cleveland, Ohio; Rochester, N. Y.; Montclair, N. J.; Roanoke, Va.; Portland, Me.; Dayton, Ohio; Newport News and Lynchburg, Va. He made his first New York appearance for the season at the Hippodrome, singing to an enormous audience, which received him with enthusiasm.

Early in the Metropolitan season Mr. Martinelli will appear in the heroic rôle of *Ernani* in an elaborate revival of the opera of that name. He will also sing the various leading rôles with which he

New York Chapter, American Guild of Organists, Elects Officers

Elections of two officers for the New York Chapter, American Guild of Organists, were held at a meeting of the organization on Nov. 7. Philip James was elected librarian, to fill the place left vacant by the death of Harry Brooks Day. H. Alan Floyd was elected to the Council, to succeed Charles Henry Doersam, recently appointed subwarden. At the same session the executive committee was authorized to meet with the executive committee of the Society of The-

es,

aid



COCOANUT GROVE, FLA.—Bruce H. Davis of the faculty of Oberlin Conservatory has been engaged as organist for the winter season at St. Stephen's Episcopal Church.

SEATTLE, WASH.—Paul Pierre McNeely presented four piano pupils—Gwendolyn Mines, Nance Thompson, Wesley Peterson, and Jeanne Farrow Kines—in a studio recital.

SOUTH MANCHESTER, CONN.—Announcement has recently been made of the marriage of John A. Anderson, Jr., bass soloist of South Baptist Church, Hartford, and Florence C. Skinner.

BANGOR, ME.—Hope Loder, soprano, who is leaving for New York to continue her studies under Sergei Klibansky, appeared with Mary Hayes Hayford, pianist, at a farewell recital at the home of Miss Loder's teacher, Anna Strickland.

PORTLAND, ORE.—Mary Wilie, contralto, who recently arrived from the East, appeared in recital before the MacDowell Club at the Multnomah Hotel Auditorium, and was received with marked favor. Margaret Notz was accompanist.

NEWARK, N. J.—Proceeds of the concerts given here recently by the United States Marine Band will be devoted to a fund for the aid of disabled soldiers. The committee announced after its latest meeting that the amount available is \$1,040.

MORGANTOWN, W. VA.—The Indian lyric drama, "Se-a-wan-a," was given in Commencement Hall under the auspices of the Women's Music Club by the following Morgantown singers: Mildred Lazelle, Mary Wood, Edna Morris, Anna Mathers, Inez Davis, Lucy Dougan and Maud Cather.

PORTLAND, ORE.—Milly Perryn Canfield, organist and pianist, has arrived from Los Angeles to reside permanently in this city. Mrs. Canfield was organist last summer in Los Angeles, and for ten years previously was organist in the Flagler Memorial Presbyterian Church, St. Augustine, Fla.

BELLINGHAM, WASH.—Mrs. Oscar Shaw presented the following piano pupils in a recital at the home of Mr. and Mrs. Wallace Ferguson: Mary Shaw, Jack Burns, Mary McGinn, Otis Farley, Betty Kooken, Gunder Anderson, Jeane Hurlbut, Glen Malmquist, Byrel Troxell and Nellie Gartner.

WILMINGTON, DEL.—Sarah Hudson White, organist of St. Paul's M. E. Church, gave a recital at that church, her program including music by LeFebure-Wely, Guilmant, Rogers, Will M. S. Brown, Silver, and Kinder. Eleanor Girton Kemory, contralto, and Wilmer S. Boddy, baritone, assisted.

MISSOULA, MONT.—Pupils of the Swartz Piano Studio were heard in a Hallowe'en costume program in the club-rooms of the Y. W. C. A. The excellent music was appropriate to the occasion. Advanced students of the School of Music of the University gave a program recently in the University auditorium.

YORK, PA.—Two performances of De Koven's opera, "Robin Hood," were given here, the following appearing in the cast: Ralph Brainard, Elsie Thiede, Betty Baxter, George White, Glenn Shauer, Harry Hermsen, Frank Harsh, Fred Hartung, Mrs. Clarence Bennett and Bess Curry. May Valentine directed the performances.

BRIDGEPORT, CONN.—Mrs. Florence Legere Hayes was the soloist at the reception of the senior and junior classes of the Fleurette School of Musical Drama, recently established here by Mary Sales Hancort. More than 200 pupils took part in a program of solo and group dancing and music. Esther Berg, soprano, and Joseph Lycell, baritone, gave a concert at the Swedish Congregational Church for the Swedish Anti-Tuberculosis Association of this city.

INDIANAPOLIS, IND.—French music, old and modern, comprised the program arranged by Ethel May Moore for the meeting of the Matinee Musicale at the Masonic Temple. Mrs. Howard Clippinger, Mrs. Robert Tinsley, Marie Dawson-Morrell, Mrs. Frank Edenharter, and Marion Williams appeared.

JOHNSTOWN, PA.—Much interest was aroused recently by the dedication of a set of eleven bells in the tower of the First Lutheran Church of this city. The bells were cast in the foundry of the McShane Company in Baltimore, and cost \$10,000. The opening programs were given by Mr. W. H. Mettee of Baltimore.

TORONTO.—The choir of Grant M. E. Church, under the leadership of R. P. Edwards, assisted by the University Avenue Baptist Church under the leadership of W. H. Crawley, gave a sacred concert on Oct. 23 that upheld the traditions of the colored folks as makers of harmony. The ensemble work of both choirs was of a high order.

MIAMI, FLA.—Peggy de Perucker of the Miami Conservatory interested the members of the Junior Club at the Women's Club Auditorium by a talk on the history and construction of violins and the development of violin playing. At the opening of the new open-air pavilion in the Conservatory grounds, Mr. Hammatt gave demonstrations of aesthetic dancing.

HUNTINGTON, W. VA.—Pupils' recitals have been given recently in the studios of Edgar J. Parry, Helen Tufts-Lauhon, Mrs. Edgar Fisher, Marshall College music department and others. Dorothea Sandman conducts weekly recitals by advanced students. Marguerite Neekamp-Stein, soprano and vocal teacher, has been receiving lessons from Frank La Forge during the summer.

BIRMINGHAM, ALA.—Band concerts were given daily in the semi-centennial celebration in Birmingham in the week from Oct. 24 to 29. The conductors were: O. Gordon Erickson, Municipal; E. C. Jordon, Avondale Mills (Birmingham) and Boys' Industrial School; J. M. Henley, Avondale Mills (Mignon, Ala.) and John McCrorie, American Steel and Wire Company Band.

WICHITA, KAN.—"Opera Singers of To-day" was the subject discussed at the Musical Club's first meeting of the season at the High School Auditorium. Brief sketches of the careers of operatic celebrities were given, together with records of their principal arias. Margaret Milhaubt and Mrs. L. A. Heckard contributed vocal numbers. The club, conducted by Jessie L. Clark, sang Gounod's "Sing, Smile, Slumber." Many visitors were present.

WATERLOO, IOWA, Oct. 15.—The Fine Arts Club at its second meeting of the year, began their study of operas with Gluck's "Iphigenia in Aulis" with musical numbers from the opera given by Mrs. J. O. Knox, Mrs. W. H. Bickley, Mrs. A. B. Chambers, Mrs. C. M. Young, Mrs. A. E. Enderlein, Mrs. Herbert Marshall. There were 100 members present. The Obendorfers will produce an opera under the auspices of the Fine Arts Club some time in January.

HUNTINGTON, W. VA.—The choir of the First Presbyterian Church, assisted by Helen Tufts-Lauhon, soprano, and F. W. Grover, tenor, as soloists, and the Masonic Male Quartet, sang, on Oct. 23, Mendelsohn's "As the Hart Pants." The auditorium of the church was packed, and the singing, conducted by Edwin M. Steckel as organist, was warmly praised. The cantata was the first of a series to be given on the fourth Sunday night of each month.

PASADENA, CAL.—A trio, "By the Pool," composed by F. Marion Ralston, was a feature of the program at the first of the membership evenings of the Pasadena Community Orchestra, of which Will Rounds is conductor. The concert was given at the High School. Miss Ralston appeared as pianist, and others

who took part were: Esther Talbot and Reginald Bland, violinists, and Paul Cartwright, cellist. These evenings are to be given on the fourth Monday in each month.

PHILIPPI, W. VA.—A program of vocal and piano solos, violin music and readings was given at the annual recital by the faculty of the music and expression departments of Broaddus College. Those who appeared were: Emma Hall of Boston, head of the music department; Florence Knight of Buffalo, piano instructor; Helen Roberts of Brooklyn, teacher of voice; Dorothy Newcombe of Boston, instructor in violin, and Elsie Tillman of McRae, Ga., head of the expression department.

NEW HAVEN, CONN.—Estelle Meuhau, pianist, and Howe Clifford, Shakespearean reader, gave a recital at the Lawn Clubhouse, when Miss Meuhau appeared in a program which included modern works, and Mr. Clifford read three scenes from "The Merchant of Venice." At a concert at Neighborhood House Music School, the program was given by Mrs. Arthur Morrell, soprano; Hazel Imrie, contralto; Mrs. Joseph Derby and Mr. D'Amato, violinists, and Mrs. Louis R. Hemingway and Celia Levy, accompanists.

OKLAHOMA CITY, OKLA.—At a meeting of the Junior MacDowell Club, at the home of Mrs. Jules Bloch, the following officers were elected: Wayne Huff, president; Mercedes Thorpe, vice-president; Dwight Galloway, recording secretary; Mex Rodman, corresponding secretary, and Alice Starkey, treasurer. The members of the advisory board are: Mrs. Bloch, Mrs. Walter D. Caldwell, Mrs. Joseph F. Ramsey, Hyla Florence Long, Florence Wilson and Felice Hau-biel. The club is to meet on the third Saturday of each month.

OKLAHOMA CITY, OKLA.—In the first of a series of studio programs planned by Mrs. Mina Herz Hightower, Amy Hightower, Audrey Sipes, Katherine Klein, Mabel Hartford, John Melvin Wheeler, Owanda Meek, Virginia Shaw, Gertrude Marshall, Betty Putney and Bernard Kennedy were heard. A continuation of the discussion on the development of American music, was the program for the music department at the last meeting of the Sorosis Club. An historical sketch was given by Mrs. A. H. Stoddard, followed by a musical program.

SAN ANTONIO, TEX.—Japanese music formed the program presented by Mrs. J. W. Holt at the first meeting of the music department of the Women's Club. The Japanese national hymn was sung by Alice Simpson, Josephine Horner, Luella Weinert, Antoinette Perron, Ida Shapiro and Mrs. T. E. Quillan, with Mrs. J. W. Holt as accompanist. A paper on "Japanese Music" was read by Mrs. A. P. Ford. Others who contributed were Onice McKeen, Mrs. David Newcomer, Mrs. Irving Stone and Mrs. L. L. Marks. Mrs. W. B. McMillan directed the program.

PASADENA, CAL.—Music of the Greek or Russian church formed the chief part of the program at the regular meeting of the Tuesday Musicale at the Vista del Arroyo. The guest artists were Harry Ershoff of Los Angeles, baritone, and Charles Goodman of Pasadena, the latter giving an interesting talk. Members of the club taking part were Mrs. C. C. Snyder, contralto, in Russian folk songs, accompanied by Mrs. E. B. Russell, who arranged the program; Lois Brown, pianist, who played the Rubinstein Concerto in D Minor, with Mrs. J. R. Bragdon at the second piano; and Ina Ensign, soprano, with Doris Levings as accompanist. Rita Kinella of Los Angeles was accompanist for Mr. Ershoff.

URBANA, ILL.—Frederic B. Stiven, organist, gave another of his recitals at the University of Illinois, playing Guilmant's Sixth Sonata, Rogers' Scherzo in B Minor, Hollins' "Triumphal March" in E Flat, and other music. He was assisted by George Foss Schwartz, viola, in two numbers of Schumann's "Märchenbilder." Edna A. Treat, organist, also gave a recital at the university, her program ranging from Bach to Stoughton. Two members of the faculty of the University School of Music—Manoah Leide, violinist, and Henri Jacobus van den Berg, pianist—appeared in a program of which one of the features was Wieniawski's Concerto in D Minor, Op. 22. A recital was also given by the following students: Mary Watson, Rachel Truex, Lois Rice, Helen Brehm, Kathryn Hughes and A. W. Thompson.

BANGOR, ME.—Assisted by Mrs. Gwen-doline Barnes Robinson, violinist, the Schumann Club opened its season at the home of Anna Strickland, when "The Sonata" was discussed. A paper on its history and development was given by Helena Tewksbury, who gave illustrations on the piano from Clementi, Mozart, and Beethoven. Mrs. Robinson played Schubert's Sonatina, Op. 137, accompanied by Mrs. Roy Coffin. A. Stanley Cayting of this city, who is playing his second season with the Cleveland Symphony, has been appointed to the faculty of East Technology High School of Cleveland as teacher of violin. Ethel Woodman, formerly a member of the University Church Choir of this city, and now pursuing her vocal studies with Mrs. Anne Wasgatt Whittredge, at Steinert Hall, Boston, has accepted the position of contralto soloist at the Congregational Church in West Somerville, Mass.

EUGENE, ORE.—The orchestra of the University of Oregon will make its first appearance this season at a concert to be given in Eugene next month. Rex Underwood is the conductor. Lora Teschner, teacher of the cello in the University School of Music, and Beulah Clark, flautist, have joined the organization. Orchestra members who will be heard this year are: Former members: Violins, Alberta Potter, Margaret Phelps, Gwendolyn Lamphire, Ransom McArthur, and Ralph McCalpin; viola, Clair Collette, Wilson Gaily; cello, Ralph Hoeber, Agnes Kennedy; double bass, John Anderson; trumpet, Meryl Deming; flute, Ernest Rosin, Arnold Anderson; bass clarinet, Arthur Campbell; trombone, Herbert Hacker, Wister Rosenberg; tympani, George York; horn, Herbert Darby; saxophone, Velma Farnham. New members this year are: Violin, John Biascher, Helen Harper, Miller Chapman, Morna Wilson; trumpet, Harry Searles; cello, Lora Teschner; organ, Edith Driver; piano, Helen Caples; harp, Elcina Green.

PORTLAND, ORE.—Cecil Frankel of Los Angeles, who has been for four years president of the California Federation, spoke on the work of the federation at a meeting of the Monday Musical Club, and resolutions were passed agreeing to assist the Oregon Federation financially, to protest to Congress against the proposed tax on musical instruments, and to celebrate the birthday of Mrs. Theodore Thomas, founder of the federation. Mrs. Nettie Greer-Taylor, president of the Oregon Federation, gave an address on American music. A program was given by Katherine Story, soprano, and Ethel Edick Burtt, pianist. Margaret Notz was accompanist. Mrs. A. R. Mattingly is president of the club. The first meeting of the Dunning Instructors' Music Club, formed to stimulate interest in the general study of music, was held recently at the home of Mrs. Jean Warren Carrick. Mrs. Carrie Louise Dunning is the honorary president of this organization; Florence Grasle, vice-president; Mrs. Viola Ridgeway, secretary, and Mrs. Ruth Ashton, treasurer.

SUNBURY, OHIO, Nov. 7.—Sunbury, a town of 1000 inhabitants, has organized a Music Club, and at a meeting on Oct. 24, in the High School Chapel, the following officers were appointed: President, Orville F. Barcus; first vice-president, Mac Blayne; second vice-president, Mrs. Daisy Vandivort; secretary-treasurer, James W. Furry; librarian, Carl F. Schneider. The following are the charter members: Erma Anderson, Orville F. Barcus, K. O. Burrell, Mrs. K. O. Burrell, Carleton Burrell, Mrs. E. D. Baker, Ferne Buckingham, Almeda Buckingham, R. M. Blayne, Gerald Crowell, Mrs. Leland Fisher, James Furry, Ethel Furry, Mrs. J. A. Guthrie, Mrs. J. H. Gerhardt, Fred Hervey, Dwight Hoover, Mrs. Fred Hervey, Mrs. Dwight Hoover, Mrs. J. B. Landon, Harry Morris, Florence Perfect, Mrs. Florence Peel, Earle Perfect, Carl F. Schneider, Mrs. Carl F. Schneider, Kathryn Schneider, Packard Schneider, Angeline Stanforth, Mrs. Daisy Vandivort, Mrs. O. W. Whitney, William Whitney, and Dr. C. W. Wilson. The Executive Board is composed of Mrs. K. O. Burrell, Mrs. E. D. Baker, Ethel Furry, Mrs. Dwight Hoover, Mrs. J. B. Landon, Florence Perfect, Gertrude Peel, Mrs. Carl F. Schneider, and Mrs. O. W. Whitney. Four artist concerts, and six by active members, are to be given during the year. The second and third Mondays of the month have been chosen as the concert evenings. The Sunbury Choral Society will give choral numbers at the club's concerts.

In Music Schools and Studios of New York

PUPILS OF A. RUSS PATTERSON APPEAR

The first of the monthly musicales planned by A. Russ Patterson, New York vocal teacher, was given in his studios on Nov. 7. Many excellent voices were heard.

Bertha Richards, whose voice is a soprano of good quality, appeared in songs of Tirindelli, Massenet and Woodman. Edward Beckman, a tenor of much promise, sang numbers by Puccini, Hallstrom and Hallett Gilberté. Suzanne Kenyon, soprano, gave interesting interpretations of music by Mozart, Marchesi, Curran and Gray. Two prize winners of the National Music Festival appeared—Lenore Van Blerkom and Rose Dreeben, sopranos. Miss Van Blerkom gained marked approval for a group of songs by Verdi, Cadman and Sibella, and Miss Dreeben was also applauded for an aria from Charpentier's "Louise," Grieg's "Ein Traume" and Gilberté's "Ah, Love But a Day." Maurice La Vove, bass-baritone, revealed a good style in Handel's aria "Hear Me, Ye Winds and Waves," Leoncavallo's "Zaza piccolo Zingara," and Clarke's "The Blind Plowman"; Janet Watts, soprano, appeared with success in songs of Hahn and Massenet, and Esther Hirschberg, contralto, whose voice is of rich and vibrant quality, sang Kennedy's "Vale" and Gilberté's "Two Roses." Many extras were demanded by the large audience. Mr. Gilberté, W. Hart Giddings and Mr. Patterson were the accompanists.

MRS. SNYDER ENTERTAINS FOR MME. MELUIS

Mrs. Frederick H. Snyder, vocal teacher, entertained at tea on the afternoon of Nov. 13 for Luella Meluis, coloratura soprano, who recently made her New York recital débüt. Among the guests were Mana-Zucca and her husband, Mr. Cassel; Grace Filkins, Marguerite Sylva, Armand Vecsey, Mrs. Rosa Low, William Williams, Mrs. E. B. McConnell, Harriet McConnell, Ethel Dobson, Mrs. J. J. Gormley, Edna Kellogg-Friedlander, Arthur Friedlander, Emma Noé, Mr. and Mrs. William Nelson Burritt, Emma Patton Hoyt and William Hoyt of Chicago, George Hackett, Edith de Lys, Cesare Sturani, Marguerite Fontrese, Ina F. Grange, John F. Miller, Carol Perrenot, Courtenay Foote, Magdeline Merck, John Randall, Charles W. Pennoyer, Bessie Clark Branion, Alma Belwin, Lillian Albertson, Lolita Robertson Figman, Lucius Henderson, Frederic Persson, Sigmund Spaeth, Mme. Cobina Wright and William Wright, Helen Fountain, Claire Norden, Mr. and Mrs. John S. Keith, Leonard Liebling, Anna Fitzius, Ruby Fitzius Leffingwell, Eleanore de Cisneros and M. B. Swaab.

KLIBANSKY PUPILS SECURE ENGAGEMENTS

Several pupils of Sergei Klibansky, New York vocal teacher, have secured engagements. Florence Eckert and Elmer Dietz have been appointed soloists at the Presbyterian Church in White Plains, and Florence Macdonough has been re-engaged at Temple Beth-Emeth in Albany, and appeared as soloist in that city on Armistice Day, Nov. 11. Other appearances were: Ruth Pearcy, with New York Trio, Nov. 5, at Far Rockaway; Virginia Rea, at concert of Fortnightly Club of Albuquerque, New Mexico; Lottice Howell, re-engaged upon singing at the Strand Theater in Lynn, Mass., and Helen Riddell, who gave a recital at the Conservatory at Louisville, Ky.

VAUDEVILLE TOUR FOR MRS. McCONNELL'S DAUGHTERS

Harriet McConnell, contralto, and Marie McConnell, coloratura soprano, are booked for another vaudeville tour under Keith auspices. They played last week at the Alhambra Theater, and this week they have been at the Royal. Both of the singers are pupils of their mother, Mrs. E. B. McConnell. Another of Mrs. McConnell's pupils, Charlotte Taylor, dramatic soprano, has been substituting for Julia Sanderson in "Tangerine" with success. Mrs. Margaret Bently, a contralto from Cincinnati, is preparing a

recital program and coaching operatic rôles with Mrs. McConnell, who will not go with her daughters on their present tour but will remain in New York all winter to work with her pupils.

JEAN HEIMEL'S PUPILS IN RECITAL

Marked talent and sound technical training were revealed by pupils of Jean Heimel, New York violin teacher, in recital at Carnegie Chamber Music Hall on Nov. 4. Jeanette Rosenthal played effectively De Beriot's first "Air Varie." Samuel Kart showed facile technique in Viotti's Twenty-third Concerto. George Wischner gave fluently Vieuxtemps' "Ballade et Polonaise." John Zuckman was skillful in Paganini's Concerto in D. Philip Fishbein was applauded for his technique in Vieuxtemps' "Fantasia Appassionata." Others of promise included Sam Heitner, George Olinick, David Landau and Pauline Melnick. Pearl Leitman and Lillian Rosenthal were the accompanists.

ENGAGEMENTS FOR WARFORD'S PUPILS

Of Claude Warford's pupils, the following have recently appeared in public: Florence Otis, soprano, in Yonkers on Nov. 1, and Paterson on Nov. 2; Ralph Thominson, baritone, in Hackensack on Nov. 2, and with the Brooklyn Orchestral Society on Nov. 3. Julia Crown has been engaged as soloist of the First Church of Columbia, S. C. Carroll Summer is teaching at the Atlanta Conservatory, and Maurice Garabrant has been appointed assistant to Tertius Noble of St. Thomas' Church, New York.

SONATA RECITAL AT INSTITUTE

The eighty-sixth sonata recital at the American Institute of Applied Music presented Edna Oster, pianist, in the Sonata in G of Haessler; Fritz Borjes, cellist, and Louise R. Keppel, pianist, in the Sonatas in G Minor and F Major of Marcello; and George K. Raudenbush, violinist, in the G Minor Sonata of Bach for violin alone. These recitals are given on every other Friday afternoon and are open to the public.

MARTINO STUDENTS HONOR CAVALLINI

A reception was held on Sunday afternoon, Nov. 6, by the pupils of Alfredo Martino at his New York studio, in honor of the return to New York of Mr. Cavallini from a successful tour with Scotti's Grand Opera Company. A musical program was provided by the pupils.

RALPH LEOPOLD RETURNS TO NEW YORK

Ralph Leopold, pianist-teacher, has returned to New York for the season and is now located at his new studio in the Alwyn Court, West Fifty-eighth Street.

Edward Lebegott Returns to New York After Leading Gallo Forces

Edward Lebegott returned to New York last week, after two weeks as conductor with the San Carlo Opera Company. Mr. Lebegott conducted several times during the company's recent New York season and was engaged by Fortune Gallo to conduct in Quebec and Montreal. He left New York on Oct. 23 and officiated in the San Carlo seasons in the two Canadian cities.

In Quebec at the Auditorium Theater Mr. Lebegott conducted every day, and twice Wednesday and Saturday, the operas of the week being "Tosca," "Bohème," "Lucia," "Carmen," "Trovatore," "Madama Butterfly," "Thaïs" and "Faust." Although he had never conducted "Madama Butterfly" and "Thaïs" before, he won marked success in them, and this in spite of having only one orchestral rehearsal on each. The following week he conducted, at the St. Denis Theater in Montreal, "Tosca," the opening night of the season, "Madama Butterfly," "Traviata" and "Thaïs." Mr. Gallo offered Mr. Lebegott an engagement for the entire season's tour, but he was unable to accept it, as his vocal class in New York was waiting his return. He has resumed his teaching at his studio in West Seventy-seventh Street.

Augusta Ohrstrom Renard: An Appreciation

By A. WALTER KRAMER

THOSE who knew Augusta Ohrstrom Renard were shocked and cast down on learning on Saturday, Nov. 5, that death had the day before taken from the world one of their cherished friends. A few days' illness, a necessary operation and the end came, peacefully and calmly. For many years this gentlewoman had labored in New York, giving of her tireless energy in the tuition of those in search of vocal truth. She had a brilliant career as a singer in Paris, in her native Stockholm; and in these United States she was a highly prized concert singer, appearing at many important festivals.

Teaching to her was a sacred mission. Her devotion to it was something unforgettable. As a teacher her first success came years ago, when Rebecca MacKenzie made her appearance in public. Then came Anna Case, who has progressed from obscurity in a little New Jersey hamlet to her conspicuous position to-day in the world of song. Miss Case has been loyal to Mme. Renard all through the years, having found in her not only a teacher but a friend, one whose place can never be filled. Anna Case was to Mme. Renard more than a pupil, who had gone forth into the music world and done credit to the training she had received from her; she was like a daughter. And on her were bestowed the deepest love and interest that a woman can feel. All of those lovely Swedish compositions that Miss Case has sung in her recitals Mme. Renard gave her, many of them being things she had sung in her concert days. And so it was with the others who studied with Mme. Renard; she lavished on them the affection of a parent, the wisdom of an artist who knew how difficult it is to scale the heights and what anguish the artist has to suffer in the achievement of a successful career.

All of the pupils were girls, for Mme. Renard had for many years accepted no male pupils, holding that the woman's voice could best be taught by a woman. And in this she specialized with gratifying results. At the funeral services, which were held at her home in West Seventy-sixth street on Monday morning, Nov. 7, conducted by Dr. Gotfrid Hammarskjold, head of the Swedish Episcopal Church in America, there was maintained that simplicity and sincerity for which Mme. Renard always worked. Family, pupils and friends mourned her. True were the words of Dr. Hammarskjold when he said that Mme. Renard was a friend to her pupils, one, who not only gave them their lessons but gave them food when they were hungry, and solved their problems when they were distressed and in despair. Among the mourners was seen Andreas Dippel, who in his consulship at the Metropolitan had discovered the gift of Anna Case and engaged her for the Metropolitan Opera Company.

There is a feeling of conspicuous achievement in the work Mme. Renard accomplished. She strove for artistic performance and she lived to see it exemplified by her students. A touch of regret there is, too, that she did not live to hear a very remarkable young Russian soprano, who has been under her guidance these last few years, safely launched on her career. This young singer, however, is already equipped for her career and when she appears her work will recall the teachings of Mme. Renard. For it is one of the finest talents that came to her in her long activity as a teacher.

In the years that I have had the privilege of knowing Mme. Renard I have always admired her wonderful spirit, her genuine artistic sense, her finely altruistic attitude in her work, and, above all, that deep human quality, a maternal possession, that stamped her, to me, a great woman. Modest about her gifts it was only a few years ago that she allowed a few of her compositions to be heard publicly when Miss Case introduced her "Angelus" and "Chanson Douce," two songs charming in conception.

As I look back I find a marked similarity in the characters of Mme. Renard and of the late Bertha Feiring Tapper. Both Scandinavians, Mme. Renard a Swede

and Mrs. Tapper a Norwegian, these two women were utterly unselfish in their lives, giving generously to those in need; Mme. Renard to her pupils, Mrs. Tapper to hers, especially to Leo Ornstein, now an established artist, but, when I heard him first, a boy of twelve. He could never have made his mark without the spiritual aid that he received from Mrs. Tapper and the belief she had in his gifts. She was his inspiration. And it is an inspiration that Mme. Renard was to her family, her pupils and to all who came in contact with her throughout her life.

PASSED AWAY

C. Arthur Haulenbeck

PORLAND, ORE., Nov. 12.—C. Arthur Haulenbeck, recently elected president of the Portland Symphony, and widely known in musical circles, dropped dead recently at his studio from a sudden attack of heart disease. The body was found by a young pupil who entered the studio to take a music lesson. A doctor was called immediately, but Mr. Haulenbeck was then beyond medical aid. He had lived in Portland for about four years, having come here from Minnesota. He was fifty years old. The family home is at Beaverton and the body was taken there. Friends said that Mr. Haulenbeck had complained of being ill, but he was much improved and came into Portland to attend to his usual studio work. He leaves a widow. I. C.

Robert W. Iverson

Robert W. Iverson, president of the Aschenbroedel Verein, and for many years a member of the Musical Mutual Protective Union, died at his home in New York on Nov. 8, after a long illness. Mr. Iverson was born in Kaltenkirchen, Denmark, in 1860, and before coming to the United States played the French horn in various prominent European orchestras. He was a member here of Seidl's orchestra and later of the New York Philharmonic, playing with Victor Herbert and retiring from the organization at the same time as Mr. Herbert to become his business representative. He is survived by his mother and several brothers and sisters all of whom reside in Germany.

Zislaw Alexander Birnbaum

BERLIN, Oct. 26.—Zislaw Alexander Birnbaum, for ten years conductor of the Warsaw Philharmonic, was found drowned last week in the Grünewaldsee. Mr. Birnbaum suffered a mental breakdown about a month ago while conducting a concert in Warsaw but recovered partially and came to Vienna for treatment. He was in America a number of years ago as member of the Boston Symphony under Gericke, and went again in 1909, under contract with Oscar Hammerstein, who repudiated the contract.

Thomas Jefferson McClellan

PORT WASHINGTON, L. I., Nov. 8.—Thomas Jefferson McClellan, father of Francis MacLennan, operatic tenor and husband of Florence Easton, soprano of the Metropolitan, died here at the home of his son, on Nov. 6, in his seventy-sixth year. Mr. McClellan was born in Elmira, N. Y., and lived for a number of years at Bay City, Mich. His son who had been singing in opera abroad, reached home only a few days before his father's death.

J. E. Devoe

DETROIT, MICH., Nov. 14.—J. E. Devoe, father of James E. Devoe, a pioneer in the musical development of Detroit, died at his home recently of an arterial affection. Mr. Devoe, who was in his seventy-second year, was born in Turin, N. Y., and came to Detroit about forty years ago.

Mrs. Arthur Hammerstein

RENO, NEV., Nov. 14.—Mrs. Arthur Hammerstein, wife of the son of the late Oscar Hammerstein, died on Nov. 11, at the Reno Hospital. Mrs. Hammerstein was twenty-five years old.

ELENA GERHARDT IN RECITAL IN BOSTON

Singer Revisits City After Many Years—People's Symphony Concert

BOSTON, Nov. 12.—After an absence of several years, Elena Gerhardt returned to Boston in a recital at Jordan Hall, on Nov. 8. Compositions by Beethoven, Brahms, Grainger and a miscellaneous group by American composers comprised her program. Mme. Gerhardt's voice retains its richness and glow, and is susceptible to the finer gradations of tone color. Felicity of phrasing, a fine sense for sustained melodic lines, and a classic feeling for proportion impart a stylistic distinction to her singing. She cultivates, too, a breadth of style and a dramatic resonance suggestive of the "grand manner" of singing. As expounded by Mme. Gerhardt, lieder singing is a living art.

Mary Biffin, soprano, gave a recital at Jordan Hall, on Nov. 10. She sang two arias, one, the "L'Altra Notte" from "Mefistofele," and the other, the "Bel Raggio" from "Semiramide," and two

groups of songs, including four compositions by Landon Ronald. Miss Biffin has a pleasing light voice, especially well controlled and flexible in coloratura, and her interpretations are discriminating. Miss Biffin received many flowers from enthusiastic friends. Carl Webster, 'cellist, played two groups of solos with technical fluency and ease. Evelyn Galer and Cora Gooch Brooks were the accompanists.

The third concert of the People's Symphony, conducted by Emil Mollenhauer, was given on Sunday afternoon, Nov. 6, at the Arlington Theatre. Lois Ewell, dramatic soprano with the Boston Society of Singers, was the assisting artist. The program consisted of Litolff's Overture, "Robespierre," MacDowell's "To a Wild Rose," Andrea's "Liebesgeflüster" and Svendsen's "Carnival in Paris." Mr. Mollenhauer and his orchestra were acclaimed by the large audience. The program as a whole was interestingly played, especially Andrea's "Liebesgeflüster," which had to be repeated. Miss Ewell artistically interpreted "O Patria Mia" from "Aida," singing with due regard for the dramatic significance of the music. The People's Symphony Concerts have become a firmly established institution with a great many music lovers for whom these concerts offer the sole opportunity for hearing symphonic music at nominal prices. H. L.

Zanelli to Tour in Concert During First Half of This Season



Renato Zanelli, Baritone

Renato Zanelli, baritone of the Metropolitan Opera Company, will not appear in opera in New York until early in February, when he will have completed his concert tour. Under the direction of Charles Wagner, Mr. Zanelli's tour has taken him, during November, to Memphis, Tenn.; Oklahoma City and Muskogee, Okla.; Baltimore and Richmond. He will sing in Portland, Me., on Nov. 21; in Woonsocket, R. I., on Nov. 22; in Trenton, N. J., on Nov. 24; and in Syra-

cuse, N. Y., on Nov. 28. He is to return to the South in December for some additional concert dates.

Mr. Zanelli came to the Metropolitan directly from the studio of his teacher, Maestro Querzi, of Valparaiso. This was chiefly due to the interest of Caruso, who heard Mr. Zanelli and persuaded him to try his luck in New York. The baritone is probably unique among singers as a former business man. He was formerly one of the eighty-five members of the Chilean Stock Exchange.

Word has just come to Mr. Zanelli from Santiago, where his home is and where his wife has remained, that he is the father of a second girl. His first daughter, three years old, speaks French, Italian and English and operates typewriter and piano with equal dexterity.

McCORMACK PICTURE ON WAY

Hals' "Portrait of a Man" Bought by Tenor for \$150,000

The \$150,000 "Portrait of a Man" by Franz Hals, recently purchased by John McCormack, the tenor, is on its way to America, according to an announcement made last week by Henry Reinhardt & Son. The latter firm acted as agents between Mr. McCormack and the former owner, Count Maurice Zamoyski, Polish Ambassador to France.

The Hals painting formerly hung in the Count's residence, the Blue Palace in Warsaw, which the owner turned over to the American government during the war for use as a legation. The work is reported to represent the latest period of the Dutch master's art, when his brush work was at its ripest.

A recent rumor credited Mr. McCormack with having acquired the Reynolds portrait of Mrs. Siddons as "The Tragic Muse." According to recent advices from England, this portrait has been purchased by a Frenchman, for presentation to the Louvre.

Melville-Liszewska Plays Concerto of Théophile Ysaye

[By Telegraph to Musical America]

CINCINNATI, OHIO, Nov. 14.—Mme. Margaret Melville-Liszewska won a triumph with the Cincinnati Symphony when she appeared as soloist last night, playing the Piano Concerto by Théophile Ysaye, brother of Eugene, conductor of the orchestra. This was the first performance of the work, which is in four movements, in America. The audience was thrilled by the performance and granted an ovation to soloist, conductor and orchestra. Théophile Ysaye, a piano pedagogue and composer of note, died a few years ago in Brussels. N. P. S.

New Instrument, Member of 'Cello Family, Utilized in Berlin Recital

A NEWLY-DESIGNED instrument, said to be a compromise between the 'cello and the double-bass, and called the "bass-baritone," was utilized for a concert by an artist named Geise recently, says the New York *Times*. The tone of the instrument, which is tuned a fourth higher than the double-bass, is said to lack color and expressiveness. It is, moreover, reported to be difficult to play.

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WEAVER PIANOS

Accidents of Voyage Made Daisy Jean a Musical Missionary in the Azores

Belgian 'Cellist Played for Natives of Out-of-the-Way Island of Fayal When Lack of Coal Drove Her Ship to Harbor—Tells of Rôle of Wireless in Stormy Crossing—To Devote Present Season to Concert Work in America

IN the quiet of the study it is not difficult to rhapsodize on the wonders of modern invention. But a temperamental music-maker might be expected to find more to talk about in her own discomforts and alarms in time of shipwreck than in the alleviation of these woes by the wireless telegraph. Daisy Jean, Belgian 'cellist, seems from her own account to have indulged in no tearing of hair and gnashing of teeth when the ship on which she was returning to America, after her first visit to her home following five years in the United States and Canada, was driven out of its course by a sixty-eight-hour storm. She was too much interested in the reports which came from the wireless operator's post. One night they picked up that S O S signal which may not be sent out by a ship unless it is *in extremis*. Wind-tossed, the vessel on which Miss Jean was a passenger was unable to go to its aid. Somewhat later messages between two ships which were out of sight were caught. One ship had a sick child aboard and no doctor; the other had a doctor who was willing to send across the watery miles, which he could not cross in person, directions for the child's treatment. Next morning Miss Jean's shipmates picked up the news that the child's condition was improved.

"The adventures of this voyage," Miss Jean says, "I owe to having yielded to the importunities of the captain of a ship of the Belgian Lloyd line. He was an old family friend and wanted my pianist and myself to join his wife as the only passengers. I had planned to go somewhat later than his sailing date, and I thought that he would stop asking me if



Daisy Jean, Belgian 'Cellist

I were to set hard enough conditions; so I said I would go on his ship only if I had a studio all to myself. And if you please, he gave me one! The smoking-room was dedicated to my sole use, and I practised there daily. When the storm carried us out of our course, we had to go ashore at the Azores for coal; and I played for the people on the island of Fayal. The last concert they had had there was one by a Chicago opera singer who had come ashore five years earlier on account of a fire on his ship.

"I was in France and Belgium this summer for the first time in two years and the second time in seven years. I was in Belgium with my family for three months, and as my chief objects were to rest and to visit them, I played only two or three times, and then for parties of friends."

Miss Jean has brought back with her some new 'cello numbers. Among them are a *Pastorale* by Paul Gilson and a "Danse Rustique" by Lodewyk Mortelmans, who, like Gilson, is a Belgian. Other Belgian works in her répertoire are by Marinus de Jong, the pianist, and Auguste de Boeck. The engagements for which she has returned to this country have included appearances in the East during the autumn. She will be in the South in late December and January in the Middle West in February and early March, and in the West during late March and April. D. J. T.

Charges Violin Salesman with Selling Faulty \$15,000 Instrument

Charging that a Cremona violin for which he gave \$15,000 was imperfect, Dr. Eugenio Sturchio, a prominent Newark physician, and collector of rare musical instruments, has obtained a warrant for the arrest of Samuel Levitt, salesman of A. F. Moglie & Co., violin makers. According to Dr. Sturchio's allegation, he gave three violins valued at \$11,000, several other violins, and a mortgage on another for \$2,000, for the violin in question. Dr. Sturchio further charges that after he had the violin a week, he discovered a crack in it. Mr. Levitt denies the charge, saying he made the sale in good faith, and that he had certificates testifying to the soundness of the instrument, which is a Guarnerius.

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